STAGE BROADWAY SCREEN

VARIETY

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COLLEGE BOYS FAVORED

Ginger, Spielers and 3 Shells Quit Coney Island—Now Only Half Shell

The Spieler-Chorus of Coney Island sings its composite Theme Song:

"Step this way, ladies and gents.
"Half man-half woman.
"Half cat-half dog.
"Half man-half ape."

And just about half of what was once Coney Island.

That dear old isle ain't what it used to be. It may be the snooty new hotel or the toney board-walk that have robbed it of its elemental glamour. Or it may be the threatened clean-up of grifters that has sent colorful personalities into richer gimmick fields.

Old-school gentlemen, with whom spieling was a fine art, have vanished, giving place to a race of younger men, sloppy in appearance and untidy of diction, who put no more personality into the sale of their wares than a headstone salesman. The big diamond and dictionary men have gone—doubtless taking their bags of tricks to more succulent territory.

Coney's color is on the down and down. Along a street of mediocre barkers one old-school spieler alone carries on the Coney tradition. His beard is groomed to a piercing point, his grayed mustachios turn toward the dapper 10-gallon hat that poses rakishly on his head. His suit is pearl-gray, pressed to an almost brittle surface, and a diamond spotlight gleams just below a natty bow tie. He, alone, is of the Barker aristocracy.

His eloquent monolog describes the "Biggest Five-Cents worth on the Island."

"La-dees and gentlemen, this is not a lowly side-show, not a cheap and demeaning freak for curiosity seekers. Within this humble abode are domiciled the wonders of creation—the smallest horse in the world and the largest kay-nine. Where, for five cents, could you gaze on two specimens that crowned heads the world over have marvelled at?

"Step inside. Take the lit-tell kid-dees in to see this scientific wonder. Rex, the blue-blooded dog—a kind, loving beast, a phenomenon—a dog, ladies and gentlemen that I have raised from a kid."

No Money in Crime

Many of the other side shows are in wax—still figures without even a lecturer to add life. One wanders aimlessly among pleasant depictions of the murder of Rothstein, historical beheadings and a sad idea of the Cocaine Fiend—many placards announcing that "Crime Don't Pay." Evidently not, judging from the few present.

Up the street an attempt to preserve old time whoopee is made at Jimmy Lane's Irish cafe, where shamrock-faced singing waiters whisk drinks on and off tables, singing meanwhile such classics as "I Wish I Was a Fly Again."

Stuges perform on the floor with dead-pan faces and unconscious feet beating out the time-step—believing, vainly, that a step in time saves a routine. All the waiters

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AMATEUR'S STAGE FRIGHT

As a result of being the life of the party on a "dead" trip to Porto Rico on a Ward liner, Charles Doyle, retired business man, was appointed cruise director and m. c. on the Canadian summer cruises of the Clyde liner "Seminole."

Turned professional the amateur clown developed stage fright and quit after the first trip.

Big Rural Demand for Girl Film Numbers

Hollywood, July 23.

Every wired house in the country is begging for chorus girl revue pictures at the present time according to exchange men on Film Row here. It matters not how long or how short the films are, providing they have a good looking line, the less dressed the better, doing its stuff to canned music. Independent exchange men report an unprecedented demand from the smaller wired houses for this type of stuff at the present time.

Popularity of girlie pictures is attributed to girl shows yearly becoming scarcer on the road.

Exchange men say they expect the demand for girl numbers to last much longer in the sticks than in the metropolitan centers.

The Woman's Way

Shreveport, La., July 23.

Things are on the boom down in Montgomery, La., 80 miles south, since Mrs. Lula Wardlow became mayor.

Erstwhile pastor of a church at Dry Prong, in the same parish with Montgomery, Mrs. Wardlow's creed is no Sunday shows, no Sunday baseball and no debts.

Her salary is $7.50 monthly.

Street shows, gamblers and speakeasies are asked to steer clear of the town. The notable personage who is mayor, though, wants as many churches as business houses.

Mrs. Whiffen Retires?

Though Mrs. Thomas Whiffen, 85, the venerable legitimate actress, appeared in a Broadway production last season in support of Joseph Santley, it is understood that she will not be back on the stage next season.

Mrs. Whiffen, still mentally alert and unusually active, is living in Blue Ridge, Va., dividing her time between her two farms with her daughter, Peggy Whiffen, also an actress.

CROWDING IN ON THEATRE AND LOT

Start at That W. K. Bottom Rung If Necessary—But Getting In, Anyway—Seem to Prefer Business End for Experience

BANKERS' INFLUENCE

College boys are invading the show business. All of the lads are training for the theatre. They are out to make it their business and seem to be succeeding remarkably well.

Flashing the A. B. for admission of the average aspirant for practical show experience is getting to be the order of the day. This is especially true of the film business, and promises to be a lot more so with the influence of the bankers.

With their drag uptown extending into many of the picture offices and out to the big lots on the coast, the men who churn the money are now shooting the college scions into theatre and production life.

Wall Street has reached its top for runners and embryonic salesmen. There are too many whose wealthy

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B'way Nite Clubs —Speaks Really Shut Tight at 3

For the first time since Times Square accepted Prohibition as a gag its nite clubs and speaks are now closing at 3 a. m.

That cops are hanging around in and outside may be a good reason, but why a cop is watching a speakeasy until 3 in the morning is Mr. Whalen's private affair.

Mayor Walker fathered the 3 o'clock in the morning finish for all good nite clubs. Many refused to admit they were good. So the Mayor, clubs and the cops forgot it.

With the streets in the square becoming shooting galleries early and late, something had to be done to please the coppers—with the joints closing—at present anyway.

The Square is rather surprised if not ashamed of itself—for being good just once.

Booze Theme Song

The Bootleggers' theme song: "I'll Get Rye as Long as I Have You."

Show Girls Get Best of It in Shows; Look Down on Working Choristers

MORAL?

Chicago, July 23.

Employees of Western Electric's Hawthorne plant, where sound apparatus is manufactured, are making a picture written, acted and directed by themselves.

Title is "Muddy Waters."

It's silent.

Young Kahn's 5 Planes; 5,000 Hours in Air

Roger Wolfe Kahn now has a plane for every day in the week, not counting week ends. He recently added his fifth, a Vought Corsair, one of the fastest biplanes made. With the Bellanca C. H. cabin job, Woodson, the Consolidated fleet plane and the Sikorsky five-passenger ship. Kahn now has $75,000 worth of flying ships on Roosevelt field at Long Island.

The scion of the house of Otto H. Kahn has temporarily forsaken show business, spending all of his time on Long Island, where he rates as one of the best pilots on Roosevelt field. He has been over 5,000 hours up in the air. He has his private hangar and mechanics at the airport.

Young Kahn may go west to compose an original musical comedy for Metro.

Name of "Keith" Off Booking Office

Title of Keith's vaude booking agency may be changed Sept. 1 to RKO Booking Exchange. Present name is B. F. Keith-Albee Booking Exchange.

Proposal for the change was based on the contention a title closer to the name of the circuit (RKO) will be more appropriate.

Name change of Keith's western (Chicago) booking office to RKO Western Exchange will be made concurrently.

Indie House Mgr. Selling Star Photos as Sideline

Chicago, July 23.

Indie picture house biz being what it is around here this summer, Johnny Mendico, old-time indie exhib in town, has taken to a sideline of selling photos of Hollywood screen stars.

Mendico is representing a Hollywood outfit, making tie-ups with local merchants.

The show girl job is the desired one along Broadway these days. There are more specialty girls, either singers or dancers, in Broadway productions as show girls than anyone knows. These girls much prefer to be in a Broadway production. A show girl at $60 a week, with expenses and costumes paid for, is better, they believe, than as a specialty girl in a cabaret for $100 a week, where they must pay for clothes and expenses and work unsteady.

As show girls in productions, they don't have to dance or sing, with dancers and singers kept rehearsing until they are ready to drop; bawled out by directors and dance instructors.

A show girl's appearance is what mainly counts. She is far surer of her job at all times.

Show girls say that they are treated much better than dancers and can understudy principals. They feel a certain prestige and publicity attached to the jobs; they like to come out in beautiful garb; paid as much and often more than their over-worked sisters, while show girls get plenty of offers to model and make extra money.

Getting Hep

A show girl, realizing what appearance and tasteful dressing means to her in her business, rapidly learns to make a more distinguished appearance on all occasions. An average chorus girl with her curls, socks, ruffles and fussy attire is looked down upon by the chic show girl, who gets the knack of fashion-plating at all times, besides assuming a high hat air of gentility.

They have a decided advantage over their hoofing sisters who depend upon their feet to hold their jobs.

Often, show girls say, chorus girls in search of work are dressed so flashily that even though they might be knockouts on the stage when properly clad, it would call for a very astute producer to realize that at first glance.

Show girls, according to their own statements, get away with everything, without doing anything to make their money, and get reputations as beauties.

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FRENCH MAKERS OUT TO BUY CONTROL

Paris, July 23.

Franco Film and Pathe have launched their program of buying picture houses in earnest. It is now generally accepted throughout France that one or the other is in the market for any going picture theatre.

If present policy is carried out these two will control practically all the first run theatres in the country before the quota is acted upon by the government.

Insiders figure that under such circumstances there wouldn't be any need for a film contingent by the time the quota question reaches parliament.

Buying tactics have aroused the independent exhibitors, who have called a meeting for next week and meantime have filed further protests with the government against the wholesale acquisition of theatres by producer interests.

Showmen also will repeat their objections to the elimination of American product. New story is in circulation that the producers have a new plan up their sleeves as substitute for the 4-to-1 quota in case the present proposals are rejected.

Story is that the new idea is to increase the duty on pictures consigned to foreign distributors, at the same time granting licenses to producers to import product on a preferential customs system. Scheme, of course, is directed at the Americans who are the only distributors doing business here.

Hays and French Tariff

A higher tariff on American film in France is far more satisfactory than the quota law, admits the Hays office, at the same time refusing to state now whether the proposed increase from about two cents to 50 cents per meter of film will meet with its okay.

Since advices from Paris received here Saturday, Hays' foreign specialists are indulging in a series of confabs.

MENJOU SAYS HE'S SIGNED

Paris, June 23.

Adolph Menjou, back in Paris and again much courted by the native papers, has had a change of heart over production plans.

Fact is, he says, he has signed to return to the States to do talkers, contract to that end having been arranged by wireless in mid-ocean.

He will finish his Continental holiday and then return. Identity of company he will appear for was not disclosed.

PARIS PROGRAMS

Paris, July 23.

Current pictures, all American mades:

Gaumont—"Smart Set."
Paramount—"Innocents of Paris" (Chevalier), 4th week).
Madeleine—"Flying Squadron."
Cameo—"Submarine."
Aubert—"Jazz Singer."
Marivaux—"Bessie on Broadway."

DENNY REMAKES SHOW

Los Angeles, July 23.

Reginald Denny's first for Anglo-American Pictures will be "Lost in the Shuffle," from the stage piece in which he appeared in London several years ago.

Film will be made in England.

BRAZILIAN-MADE TALKER

Hollywood, July 23.

Brazilian Southern Cross Productions, Julian De Moraes, president, will make a nine reel talker in English, Portuguese, French, Spanish and Italian. Production starts Oct. 1 at Tec-Art, Lia Tora starring.

Hard to Get

Hollywood, July 23.

Handling Chinese players is a problem all its own for Coast film producers. Los Angeles has a big Chinese settlement, but getting a Chinese mob entails something more than sending a man down to order a group to appear on the set.

The Chinamen have demands of their own which must first be met. They will not report to the studio of their own accord on call. Studio must send autos and they must be closed cars. Members of rival tongs must not be engaged on the same set. Many of them refuse to work with one of the most prominent Chinese players in pictures, simply because this actor has appeared as a heavy in parts which reflect discredit upon the Chinese. They will play in the same picture, but never on the same set.

There are really only about two dozen Chinese here who depend upon pictures for their livelihood. When more are needed they will consent to come only on their own terms and if the picture work does not affect their regular labor. Two or three Oriental actors virtually control the entire situation; the others follow them without question.

Osterman in British Talker at $15,000 Flat

Albert deCourville will direct a musical talker for British Dominion Films (Wilcox), with Jack Osterman starred. The American comedian sails Aug. 4 on the Majestic on a four-weeks' minimum guarantee. Booked by Willie Edelsten at $15,000 flat for the month, plus passage both ways for himself and Mrs. Osterman.

Any overtime will be pro rata.

British Filmcraft Sells $25 Notes for Ready Cash

London, July 23.

British Filmcraft is issuing $125,000 in $25 notes, secured on unissued capital. Notes are of five-year duration.

Company has signified it is in need of more cash to carry on and is unable to market the unissued stock now held since the company paper is at a big discount and with no buyers around.

British Filmcraft has been the producer of pictures for Paramount's quota.

REDHEADS' BERLIN DATE

London, July 23.

Babe Egan and the Redheads open for the month of August at the Wintergarten, Berlin, doubling during the engagement at the Komiker cabaret.

Von Sternberg and "Rasputin"

Hollywood, July 23.

Emil Jannings has cabled Paramount asking the release of Josef Von Sternberg so that he can direct "Rasputin," Jannings' first talker for Ufa. Studio has assented and the director leaves for the east this week to take the boat.

Paramount has tacked on two years to its contract with Von Sternberg.

DUTCH SINGER FOR U. S.

Amsterdam, July 23.

Speenhoff, famous Dutch cabaret singer, sailed July 18 on the Rotterdam for a tour in the States.

NOTICE

Additional foreign film news on page 74.

AUSTRALIAN POLICY CHANGE

Syrney, July 23.

Tivoli Circuit will make radical departure in show policy in an effort to encourage business.

Chain will play American and English revue units, vaudeville and talkers in an expanded entertainment idea, at the same time cutting the admission scale.

Rival chains here have been engaged in a hot battle for business, but the Tivoli campaign involves the most drastic change of front since the introduction of talkers.

English Co. Spent $900,000, Receipts Were $59,000

Los Angeles, July 23.

The Welsh, Pearson, Elder Company meeting here last week revealed the production account costs as nearly $900,000, with receipts under $59,000.

Practically all of the take was absorbed by office expenses, executives' salaries and directors' fees, it was shown.

The report at the meeting was dated Feb. 28. Since then the company's condition is claimed to have improved through acquisition of "Journey's End" for the screen and an arrangement for American advance of the negative cost on future Lauder pictures, against American distribution rights.

"BLACKMAIL" IN WEST END

London, July 23.

Capitol, last of the big West End cinemas to be wired, opens July 28 with "Blackmail," in response to Variety's London review advising quick release for the picture.

HARRY BURNS OVER

London, July 23.

Harry Burns, supported by a twosome, was shifted from No. 6 to No 4 on the Palladium bill, following the first show yesterday.

Turn went over splendidly.

Ray Bolger Does Well

London, July 23.

Ray Bolger's eccentric dancing was exceptionally well received on opening at the Kitcat club opening last night.

"Melody" vs. "Fool" in Sydney Competition

Sydney, July 23.

Illustrating the keen competition for business among the houses showing talking pictures, Hoyt's will open "The Broadway Melody" Aug. 10 in opposition to the booking of "The Singing Fool" on the same date at the St. James.

Current in London

London, July 23.

General improvement in West End cinema biz shown with the start of week.

Current sound bills in the West End:

"High Society," Astoria; "The Cocoanuts," Carlton; "Trial of Mary Dugan," Empire; Fox "Movietone Follies," New Gallery; "Gentleman of the Press," Plaza; "Glad Rag Doll," Piccadilly; "Desert Song," Regal; "Showboat," Rialto; "Bulldog Drummond," Tivoli; "Leatherneck," Tussaud's; "The Barker," Stoll.

BETTY'S REPEAT

Hollywood, July 23.

Betty Compson will play the femme lead in "Woman to Woman," Tiffany-Stahl. First picture to to be made by T-S under its British distribution agreement.

Victor Saville, British writer, producer and director, who arrived recently, will make the picture. Miss Compson will repeat in the part she played in the silent version of the same story, made in England.

Fox English Rumor Takes in Dr. Giannini

London, July 23.

Rumors persist that A. C. Blumenthal of Fox and Dr. Giannini, banker, are getting together with the Ostrer Bros. in a deal for purchase of a large block of Gaumont British stock.

Giannini is here, but for his health only, he says.

"Red Hell" With Talk

London, July 23.

"To What Red Hell" is being made over as a talker and the silent version scrapped.

Bramwell Fletcher, leading man, is due to complete his sequences this week and sails Aug. 3 under contract to Al Woods.

British Film Field

By Frank Tilley

London, July 13.

Nothing keeps some of these birds down. Doxatt Pratt, about whom the less said the better, blossoms again under the talker racket. Supposed to be going to direct a song-and-dance film called "The Love Song." Supposed to be going to be written by Melville Gideon. Supposed to be going to have Gideon, Davy Burnaby, Ellaline Terriss, Elsa Lanchester, Ray Forbes and Marie Ault in the cast. Yea?

Norman Pogson, one time with Whitehall Company, has been in the city with this proposition and wants $75,000 to put it over. Says he has the dough all but $15,000 and will some one put that sum up? Offering 75 per cent of the profits pro rata to the folks who put up their money, and figures the film would take in $95,000 a week playing five a day.

But the city has got wiser if sadder these last few months, and is starting to know the birds who put "dire" into direction. And about time!

The Clans

The Ideal Company end of the Gaumont-British Corp. got itself some good breaks this week, what with having Joe Schnitzer over here. Schnitzer and Ideal gladhanded each other at lunch and Schnitzer told the newspaper crowd he'd made a deal with Ideal for R. K. O. product. This, through various affiliations, brings Columbia Pictures, Tiffany and R. K. O. product all into the Gaumont control this side, with a possibility of getting their own product distributed in America through one or more channels.

Joe Brandt left for home this 6th, having laid the lines for the British Columbia company, which is to work in conjunction with F. B. O. of England and make 12 features a year this side and yours.

Emil Shauer, Carl Laemmle and J. Robert Rubin are expected before the end of the month. Still a vague idea here P. C. T. may separate from Gaumont and then go over to Fox, but this is more than doubtful. Apparently at one time recently, before the Ostrers took up the unissued stock, John Maxwell came close to making a deal, and it is still supposed Ostrers will sell somewhere sometime.

"Blackmail" and Booking

This first native-made talker is going into wired houses on terms so far only equalled by "Singing Fool." Exhibitors are beginning to kick a bit at 50-50 with a guarantee, especially as, with shelving existing silent bookings and paying for discs on top of the film, they have come out on the redline side except with one or two big features.

In characteristic cases exhibitors say they have been turning over $1,000 to the distributor and had a net loss themselves on the run of $200 or more. Now they are asking for a flat rental and the return of three-day bookings so they can go back to their twice-weekly program change. So far sound-films have been booked only for week or longer runs, and save a few they don't stand up, especially in the neighborhood houses.

Another factor in a territory so geographically small as this is the killing of a sound-film through violent song-plugging before the picture is released. M. G. M. is trying to steer clear of this with "Broadway Melody." Talking-machine discs, dance bands and coast resort song-pluggers all over the country are working "Wedding of the Painted Doll," and theatre men

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JAPAN LEADS AS FILM PRODUCER

Washington, July 23.

Japan is producing more motion pictures than any nation in the world, says a Commerce Department bulletin.

Rate during 1928 was over 800 features with 1929 scheduled to run 150 above that figure.

Vast number is necessary as producers contract with exhibitors to supply three features weekly, with the productions coming from 16 producing companies.

One producing organization has 182 features on its schedule with these costing $4,000 to $5,000 each to produce. Outstanding Japanese company is known as Nikkatsu with it operating in all three branches, production, distribution and exhibition.

In addition to the weekly three features this company turns out two specials monthly with production costs of $12,500 to $15,000. Each year there are also two super-specials with cost budgets running to $50,000 each.

Productions possess but little comedy, and have practically no foreign sales, the thousand-odd Japanese houses given producers a sufficient return.

According to Japanese year book, theatres during 1927 played to a total attendance of more than 164 million at an average price of 15 cents.

So. Africa Newsreel Project Under Cloud

Cape Town, July 23.

Failure of clients to get action on a demand for return of funds has thrown suspicion upon Empire Film Productions and Union Film, which announced it had contracts to make camera records of important sporting and public events.

Trade first looked askance at the project when it advertised it was opening a school of cinema acting. Ambitious amateurs are said to have paid in 300 guineas. Now demands for refunds have been unavailing.

Manager of the company, Courtney by name, left for Europe several months ago, announcing he would "arrange production details." He is still absent.

Ban on U. S. Talkers

Zurich, July 23.

The Italian censor has prohibited the importation of American talking pictures because of the foreign dialog employed. This order is believed to be a part of Mussolini's nationalistic program and traces back to the ban against the showing of other American produce in Italy on moral grounds.

P. A.'S DOUBLE MISSION

P. L. Thompson, Western Electric's talker publicist, sailed Saturday for Europe in a dual capacity.

He's going to Berlin as president of the Audit Bureau of Circulation to report to the convention of the Associated Advertising Clubs of the World, and at the same time to turn a little biz for his company with a sound demonstration.

WOODS ALMOST SAILED

London, July 23.

A. H. Woods almost sailed again. He had passage booked for the Aquitania on the westward trip and all but had his foot on deck.

He cancelled at the last moment, cancellation being No. 4758-Series-B.

Casino Wants Ann Suter

London, July 23.

Ann Suter has been offered a starring part in the new Casino De Paris revue if she can cancel her bookings in Copenhagen for the month of August.

Salary included in the offer made to Miss Suter is the largest to any imported single at the Casino.

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English Halls Going the Limit To Enforce American Contracts

London, July 23.

English managers are taking a determined stand against American turns seeking to defer or ignore contracts for appearances in this country. Notably Moss Empires and General Theatres have taken drastic action to compel carrying out of agreements.

The circuits already are starting suit against Charles Ahearn asking for damages in 4,000 pounds unless he sails for England before the end of this week.

Another contract entering into the case is that of James Barton. Barton has set up as the reason for delay in coming here that he has a contract with the Shuberts for appearances in the States. English managers have replied to this with preparations to bring suit for 1,600 pounds against the comedian.

Threatened with a lawsuit for breach of contract, Mitchell and Durant compromised with the General Theatres Corp. of London and sailed suddenly Friday midnight on the France to open July 29 for two weeks at Brighton. The American vaude team returns immediately to commence rehearsing with White's "Scandals."

Although booked abroad by Jenie Jacobs, Mitchell and Durant are back with William Morris agency as their representatives. This also a compromise following a lawsuit and injunction claim by Morris against the act when it breached its Publix contract and an arrangement to go Keith's

Miss Jacobs, at the time of the breach, had set Mitchell and Durant for four weeks abroad, opening at Brighton July 29, followed by two weeks at the Palladium on Aug. 5-12, closing the 19th at the Holborn Empire. Instead, the American act plays a fortnight at the Palladium and agrees to complete its other two weeks next summer.

Julius Kendler acted for the General Theatres Corp. in compromising with the act for its London engagement.

London, July 23.

To avoid litigation with General Theatres, Mitchell and Durant arrive this week to open at the Palladium July 29.

Act will play two weeks on this trip, returning to New York immediately to rehearse for White's "Scandals."

They still will have two weeks under their contract and have promised to return to fill that engagement when "Scandal" closes.

London Council Dodges Sunday Show Ruling

London, July 23.

The Theatre and Music Hall Committee of the London Common Council met today (Tues.) and recommended:

"The Council does not see its way to take action with a view to enabling theatres and music halls in London to be opened on Sundays for the public performance of stage plays and for public music and dancing."

There has been considerable agitation for and against Sunday opening, but the Council feels that general Sunday opening is a question for the government to deal with and not a question for municipal legislation.

Cochran Piece Good, But Below Prediction

London, July 23.

"Bitter Sweet," the new Noel Coward operetta presented at His Majesty's by C. B. Cochran, turned out to be merely excellent entertainment, instead of the rave indicated in advance reports from its premiere in Manchester.

These notices were so extreme in tone that something marvelous was looked for. Piece, with lyrics, music and production by Coward, is splendidly produced in an artistic sense, but it displays no great originality on the part of Coward.

Occasion was a personal triumph for Peggy Wood, and project promises to draw London in flocks for many months.

WOODS SUES TO STOP VEILLER'S "TREASURE"

London, July 23.

A. H. Woods has served papers upon Sir Gerald DuMaurier, Gilbert Miller and Bayard Veiller in an injunction suit aimed to prevent the London production of Veiller's play, "Treasure."

Woods says he purchased the work five years ago from the author, paying him $5,000 in advance.

DuMaurier was cast for a leading role in the piece, but threw up the part last week. It is stated now that his partnership with Miller may be dissolved.

Another play rehearsed and produced here by Miller, with a view of avoiding the heavy preliminary cost of New York production, is "By Candle Light." This piece, after preparation on a West End theatre stage, will be played in the provinces for a week and then sent to New York with the company intact.

American company will not have any influence on the London troupe's run. Gertrude Lawrence will play the lead in the New York cast.

Clayton-Waller Build English Sound Studio

London, July 23.

Clayton & Waller, heretofore identified with legit production, are building the largest sound studio in Europe at Ealing, a suburb of London.

In the enterprise is associated a sound expert named Jackson, who has first hand charge of the building and installation of apparatus. Completed plant is promised for November.

Clayton & Waller made known some time ago that they would go into sound screen producing on a big scale, concentrating on dialog pictures.

Laughton "Beauty" Hit

London, July 23.

"Beauty," comedy adapted from the French by Michael Morton, was favorably received in the newspaper comments, although it is really one of those tepid translations from sprightly Paris.

Besides its taming it is here badly acted with the brilliant exception of Charles Laughton, England's most promising young actor.

When he is not on the stage the audience turned listless. Press reception, however, was uniformly good, including Swaffer, although he is not friendly with George Grossmith who produced the piece at the Strand.

WEATHER

London, July 23.

The heat wave is still on with predictions its end is not in sight. Late last week the temperature was up to 85 and above. Average July 10 to 19 was above 80 for maximum which is very unusual.

London expects summer heat, but waves like this are looked for only in August.

This week cooler and dull, favorable for theatres.

Paris, July 23.

Hot, showery and generally sultry here.

Scorching weather is driving hosts of people to the seashore and country. Temperature has held above 90 with a maximum of 96.

Washington, July 23.

The Weather Bureau's outlook, given in response to Variety's request, says generally fair Wednesday and Thursday, except thundershowers in the Chicago area Thursday.

Probability of local thundershowers Chicago to Atlantic Coast Thursday and Friday, followed by mostly fair Sunday (28).

Warm weather next two or three days except cooler in the New York area Thursday (25).

Somewhat cooler weather likely over weekend.

WILL MAHONEY

In Earl Carroll's "Sketch Book," Carroll Theatre, New York City.

"Variety" said: "Will Mahoney was a panic with his 'Willie and Lily' number in the first act of the 'Sketch Book' and was a scream near the close of the show with his burlesque Mammy bit."

Direction
RALPH G. FARNUM
1560 Broadway

COMEDIE STARS GO TO TALKERS

Paris, July 23.

Illustrating the grip the talking picture has taken on Europe, the ruling committee of the Comedie Francaise, state theatre of France, has just voted to permit its stars to appear in the articulate flickers under certain conditions, and at least one player will go to Germany to appear.

Point was decided at a regularly called meeting of the committee. On the showdown four members voted against permitting contract players to take talker engagements. Final ruling was that individual players may appear in talkers, but only one player to a picture and no player may appear in any work, modern or classical, in the Comedie repertory.

The decision permits Marie Bell to accept a German offer to appear in a talker made from Henry Kistemaecker's melodrama, "The Night Is Ours," which Volterra produced on the stage of the Theatre de Paris years ago.

Karl Froelich is producing the picture in Germany, making both a French and a German version.

Naylor to Open Empire, Sydney, Rolls Producing

Sydney, July 23.

Rufe Naylor declares he is about to reopen the Empire, Sydney, with "The Apache," enterprise being under his own management.

House was operated by the Marlow-Rolls concern which recently went broke. Rolls, it is announced, will have charge of the Naylor producing department.

Empire, dark since "Whoopee" moved to another house, was offered to picture people, but they showed no interest.

Northesk Weds Again

London, July 23.

Lord Northesk, lately divorced from Jessica Brown, and for a time scheduled for No. 6 on Peggy Joyce's list, is set to marry Betty Vlasto Aug. 7.

AMERICANS ABROAD

Paris, July 15.

In Paris: Jane Grant, Edward Ziegler, Monty Banks, Eugene Lorton, Stafford C. Campbell, Peter Magaro, Mrs. John Philip Sousa, Jr.; Melville D. Post, Irene Brown, Sheppard Butler, Miles Farrow, M. E. Foster, Charles Wagner, Sofia Ellin (dancer from Porto Rico); Florence Deichman, Mary McCousland, (Maris Cuslova), Milton Weill, Virginia Pemberton.

"Calendar" for London

London, July 23.

Edgar Wallace's new play, "The Calendar," with Owen Nares, opens in Manchester, Aug. 5, coming in to London at Wyndham's at the end of September.

Cochran Will Send "Bitter Sweet" to U. S.

London, July 23.

London's ten most successful attractions maintained a good average at the box office in spite of extreme heat. Underlying situation seems to promise well, for the libraries are not panicky, having continued to buy $1,500 per performance, for instance, for "Bitter Sweet."

C. B. Cochran declares this piece, opening last week, looks like the biggest thing he has ever done and he would not take half a million for his profit. He has definitely determined to send it to the States next fall.

Paris-London Twins

London, July 23.

The Alhambra, Paris, is set to open in November with a vaudeville policy.

House will be booked and handled in conjunction with the London Palladium as to style of entertainment and schedule of shows.

Downey Class Draw

London, July 23.

Morton Downey, opening at the Cafe de Paris, drew a class clientele, including Lord and Lady Mountbatten.

Downey excelled himself and, despite visible nervousness, scored a substantial success.

Edythe Godall Dies

London, July 23.

Edythe Godall, popular legitimate actress, died here yesterday (Mon.), following a severe operation.

She was 43 years old and made her last stage appearance in "Many Waters." Illness compelled her to abandon this engagement.

RIDLEY PLAY FOR LYCEUM

London, July 23.

Bertie Meyer will present a new Arnold Ridley play entitled "Paris by Air" at the Lyceum following the season of the Carl Rosa Opera company.

LAVERNE CO-STAR

Paris, July 23.

Virginia Pemberton has arrived in Paris and the announcement is out that she will co-star with Lucille LaVerne in "The Merchant of Venice."

"LITTLE KISS" BRIEF

London, July 23.

"One Little Kiss," ostensible farce starring Bromley Challenor, opened at the Adelphi and was received with tolerant indifference.

SAILINGS

Aug. 7 (New York to London), Chaney and Fox (Berengaria).

Aug. 6 (London to New York) Joseph Schnitzer (Leviathan).

Aug. 4 (New York to London) Mr. and Mrs. Jack Osterman (Majestic).

Aug. 2 (New York to Paris), Gloria Swanson (Paris).

July 26 (New York to Paris), John Gilbert, Ina Claire, Mr. and Mrs. Ivan Kahn, Benjamin Glazer (Ile de France).

July 24 (New York to Paris), Mrs. Jack Connolly (Leviathan).

July 22 (Los Angeles to New York), James McKowan (Panama).

July 21 (Melbourne to London), Alexander Brailowsky (Ormonde).

July 20 (London to New York), Carl Anderson, Betty Bronson, Rita Weiman (Aquitania).

July 20 (London to New York), Leo Newman (New York).

July 20 (New York to Bremen) Mme. Schumann-Heink (Albert Ballin).

July 20 (New York to London) Mitchell and Durant, Benjamin Sonnenberg (France).

July 19 (New York to London), Ada Mae Weeks (Pres. Roosevelt).

July 19 (New York to London), George Hassell (Stuttgart).

July 18 (New York to London), Mrs. Elise Wheelton, Mrs. Alice Wheelton (American Farmer).

July 18 (Amsterdam to New York), Speenhoff, Dutch cabaret singer (Rotterdam).

July 17 (Paris to New York), Jimmy Ray, Lee Shubert (Ile de France).

July 17 (London to New York), Leslie Henson, Firth Shepherd (Homeric).

TWO REINHARDT INTIMATES DIE

Brother Edmund and Hofmannstahl, Author

Berlin, July 23.

At almost one stroke, Max Reinhardt loses his two most valuable aids. His brother Edmund and Hugo von Hofmannstahl, writer of his pageants, died within two days in Vienna.

Friends of Max Reinhardt know that much of his international success was due to the financial support and business wisdom of Edmund, although the brother kept much in the background.

The Reinhardt combine controls eight theatres, and unless a substitute for Edmund can be found, the enterprise faces a large problem in administration. It was Edmund who shaped the policies of the theatres and it was upon his advice and counsel that Max always acted.

Budapest, July 23.

Hoffmannsthal, Austrian poet and dramatist, author of "Jedermann" ("Everyman") and librettist of the Strauss operas, died suddenly in Vienna late last week.

The author collapsed when word was brought of the death by suicide of his son and he never rallied.

Nice Chatter

Nice, July 10.

Swimming regulations here require at least the trunks of a bathing suit for men and one-piece suits for women. Dropping shoulder straps to get a more even tanning for dames and undressing on beach all right too.

Nude moonlight stuff not allowed if the police are looking, but they aren't.

Arthur Ellis, film editor for Ingram, has returned to New York—which is the tip-off on Ingram's production plans. Supposed to start two picture before now, he told Ellis he'd want him in November.

Mary Garden carries a broken crucifix in whatever purse she has with her. Not Catholic, she says, but she'll become one if she outlives her parents. Mother is 72, but could pass for 54. Mary owns Villa des Gallets, Petite Afrique, Beaulieu.

F. Stuart Crawford, one of Coolidge's ex-secs, after vacationing here joins the Herald-Trib staff.

Actress Booms "Maya" As "Forbidden in N. Y."

Paris, July 23.

Willette Kershaw is making a great noise about her production of the risky French comedy, "Maya," which she is readying for the Studio theatre here.

Piece was made into an English version by Sybil Harris, and it was at one time proposed for New York presentation, but withdrawn due to official opposition.

Piece is being elaborately advertised by Miss Kershaw, who flaunts the line, "Come see the forbidden plays." Stella Windrow has just been added to the cast, which is all American.

Splendide Show Off

London, July 23.

With the termination of the Charlot cabaret, the Hotel Splendide will abandon its cabaret show for good, reverting to a dance band as the supper lure.

The orchestra for the Embassy will be its attraction for August, the Embassy being closed that month.

Rasch Coast School

Los Angeles, July 23.

Albertina Rasch will close her Paris dance studio and establish one in Hollywood to train dancers for the films.

NOTICE

Additional foreign news on page 74.

Fox's "Good Will" Plane Flights Over Country for "Movietone News"

Hoping to offset the effect of the entrance into the talker newsreel of his first competitors, Hearst and Paramount, within the next few weeks, William Fox is entering into the longest and most expensive crusade of ballyhoo yet attempted by a film producer.

A campaign which is expected to stamp indelibly in the minds of American fans, Fox Movietone newsreel as pre-eminent has been launched. It calls for newsreel planes effecting personal contact with practically every important spot in the country during the next three months.

Governors and mayors of the different states are being solicited for approval in each big city included in the tour. Already a quick trip through New England has gained such recognition from the governors of Connecticut and Maine.

The king move on this excursion was the obtaining from the mayor of Bridgeport of a proclamation urging all employers in the city to close down their factories so that employees would have a chance to view the plane.

Gregory Dixon scored this scoop, considered meritorious in view of the plane in flight being no longer a novelty.

Publishers Like

On the plane which left for coverage of Georgia last Saturday, J. M. Jerauld was named contact man. It is the intention of Glenn Allvine, publicity head, to send each man in his department on different trips in order to keep enthusiasm highest nd get the boys competing among one another for greatest honors.

It is understood that in many of the cities Fox has effected hook-ups with the different publishers, most having already seen and approved the reel at its scoop showing at the editors' convention in New York a few months ago.

In Atlanta the tie-up is with the Constitution. This brings in all of the other cities in the state.

On the way north Richmond, Baltimore and Philadelphia will be paid what is called a "Fox good will visit."

The campaign calls for the plane first taking a bird's-eye view of a city and then some ground shots of the crowds and officials. The print will be developed with all rapidity and shipped back to a Fox house or another theatre in the town for showing within 24 hours after the take-off.

Captain William Seivert is piloting the plane on the southern trip.

Plea of Being Equity Saves Corrigan Alimony

Los Angeles, July 23.

Blame it on Equity. That's what Emmett Corrigan, former actor, but now an agent, did and got away without alimony.

Corrigan's name in private life is Zittis. His wife, Mary, suing him for divorce, wanted alimony pending trial. Corrigan told Judge Rosenkranz that he wasn't making a dime as he was a loyal Equity member and Equity members are not working.

Court denied the alimony petition, but told Corrigan he would have to dig up $125 counsel fees for his wife's attorney.

More Whiteman Delay

Los Angeles, July 23.

Production on Paul Whiteman picture, to have started this week, has been delayed another three weeks due to story deemed unsuitable.

Whiteman may play vaude or concert dates to relieve Universal of weekly overhead i: script not whipped into shape fast enough.

W. E.-PACENT DECISION

Western Electric hears that the Federal Court, Southern Division, has reached a decision in its suit to enjoin Louis Gerard Pacent from the further manufacture of his cheaper talker, linked by reports with the Warners.

The decision Tuesday afternoon was being typed and, according to the electric's information, will probably be made known before the end of the week.

Hollywood Weekend

Los Angeles, July 23.

Star, director and writer recently made up a weekend yachting party with their wives to Catalina. Two of the girls got in a scrap with their husbands, left the boat flat and went to a hotel.

An hour later they were joined by the third wife who had meanwhile gone to the mat with her mate.

Girls returned to Beverly by different routes than the boys.

Pushing T-S' 3d Dimension Film for Preview East

Los Angeles, July 23.

A shakeup in the studio personnel, followed by the signing of new directors and players, was only one of the reasons for Grant Cook, active head of Tiffany-Stahl, leaving New York and heading here late this week.

His main mission, it is said, is to get the first Tiffany production with the third dimension process underway.

None of the executives will discuss the invention which Cook, several months ago, stated had been perfected after over a year of further experimentation in the Detroit laboratories of the company. Some do admit that the picture will come as a surprise with no advance ballyhoo but an immediate preview showing to the press in the east.

Cook's visit is also to push the 10 fall releases for the company. Those not announced include "Little Jessie James," from the musical comedy of the same title; "The Enchanting Melody," first of the two all-color productions on the schedule; and "The Medicine Man," from the Elliot Lester play.

Hays on Coast

Los Angeles, July 23.

Will Hays, whose coast trip was mysteriously halted when he left a train at Trinidad, Col., July 5, has arrived in Hollywood after a vacation on a ranch.

Mr. Hays declines to comment on the Equity situation. He will preside over the regular semi-annual producers' meeting. Date indefinite, he says.

Special producers' meeting will be held July 25 with regular semi-annual meeting on Aug. 14.

Hoblitzelle-Katz Again

Carl Hoblitzelle of the Interstate Circuit in Texas is again office-hobnobbing with Sam Katz.

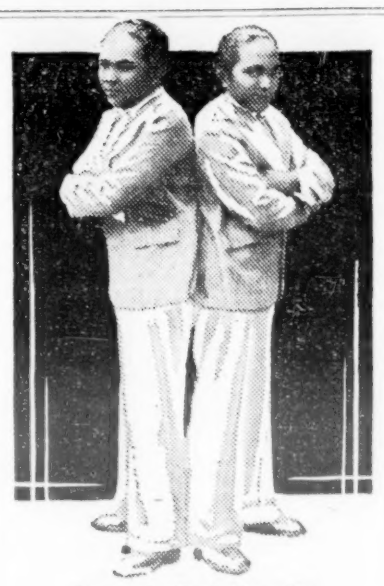
That's a sign negotiations for Publix to buy the Interstate are on once more.

N. Y. to L. A.

Alma Wynne
Harrison Fisher.
Dave Bennett.
Joe Krumgold
Grant L. Cook
Harry and Frances Usher.

L. A. to N. Y.

Roy Del Ruth
Robert Lord
Gloria Swanson
Donald MacGregor
J. J. Lyng
Wm. Le Baron.
Jake Wilk.
Eddie Buzzell
Irving Thalberg
Norma Shearer
Bert Wheeler
Robert Woolsey
Lee Parvin
Donald Crisp
Mr. and Mrs. Ivan Kahn
John Gilbert
Ina Claire
Edgar Selwyn
Phillips Holmes



Season's Best Novelty
SIMPLICIO AND LUCIO
GODINO

The only male and married "Siamese" twins in the universe. Accompanied by their brides and a 14-piece Filipino band. Opening Sept 1, on the Pacific Coast.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

More Talker Stock Promotions for Public

Albany, N. Y., July 23.

More stock in talking picture concerns is being floated in New York State, it is shown in a report of the Secretary of State on licenses issued to dealers under provisions of the General Business Law designed to protect investors in the sale of securities.

Montford & Malone of 2 Broadway, New York city, have been licensed to handle 30,000 shares of common no-par-value stock of National Talking Pictures Corporation, Delaware concern with offices at 1697 Broadway, New York.

Winton & Co. of 11 West 42nd street, New York city, licensed to sell common stock of Magnaphone Talking Pictures Co. Latter is a New York corporation with headquarters at 152 West 42nd street.

Issue of Class A stock of Picturetone Theatres Corporation is being floated by John R. Sheridan & Co., of 84 William street, New York, licensed to act as syndicate manager. Picturetone is a Rhode Island corporation with offices at 46 Allens avenue, Providence.

Common no-par-value stock of Phono-Kinema is being offered to the public through J. Spaulding Smith & Co., of 342 Madison avenue, New York. Phono-Kinema is a Delaware corporation with a New York address at 729 7th avenue.

McCullough Laboratories of 15 East 40th street, New York, licensed to act as its own dealer in the sale of 7,500 shares of no-par-value common, and 2,500 shares of 7 per cent. cumulative preferred stock.

Delaware corporation.

Public Vending Corporation licensed as its own dealer in the floatation of preferred stock and Class A common stock. Is a New York company with headquarters in the Williamsburg Savings Bank Building, Brooklyn.

HARVEY WITH WARNERS

Quits as Pathe Publicity Head to Work Under A. P. Waxman

George Harvey has resigned as publicity and advertising director of Pathe to accept the post immediately under A. P. Waxman at Warners. The latter place in turn was vacated by George Brown, who leaves for Los Angeles as Harold Franklin's publicity chief of West Coast theatres.

One of the best liked boys in the game, Harvey is also president of the Association of Motion Picture Advertisers. No one has yet been named at Pathe to succeed him.

R-K-O-Pan Deal

Indications were the R-K-O-Pantages deal would be closed this week, possibly today (Wednesday).

Keith office was awaiting word from Los Angeles at press time yesterday, with definite expectations of the deal reaching conclusions at any moment.

Michael Bohnen, German opera baritone, for Warners in "Show of Shows."

Wm. Fox O. K.

William Fox is expected to leave the Mineola (L. I.) Hospital by the end of this week (9). At that time he will go to his Long Island summer home.

Several reports have kept recurring as to Mr. Fox's condition, with many surmising alibis from the hospital through his prominence in amusements.

Almost immediately after reaching the hospital following the auto accident in which Fox's chauffeur was killed and a layman accompanying Fox was injured, the head of the Fox organization conducted his business from the invalid's room.

Monday morning of this week with a story current on Broadway at that time Mr. Fox had suffered a severe heart attack Sunday night, he talked business over with Jimmy Grainger for almost an hour. Others were on the hospital porch waiting to see him.

The surgeons regarded it as a safety to have a blood transfusion and Mr. Fox was held at the institution for a rest to guard against the reaction of the shock.

Since last Wednesday, when the accident occurred, hundreds of open cars with glass windows for windbreakers have been ordered re-equipped with non-breakable glass. It was the glass surrounding the two men in the rear seat which so severely cut them when pitched forward from the crash. Mr. Fox suffered the most and a great loss of blood before reaching the hospital, some distance away.

Within four hours after Mr. Fox reached the hospital he facetiously inquired why all the reporters and phone calls, adding:

"Does a bricklayer get all of this attention, too?"

The Chrysler hitting the Rolls was driven by Miss Kane, a New York society girl. Two sisters were in the car with her. First accounts were that the Fox driver, in a desperate effort to save both cars, saved the Kane car and girls but could not avert the crash. The Chrysler bowled over the heavier car as the latter tried to swing around, making the Rolls an easy victim through virtually being off balance.

Important Show People

Attention was created to show people of how much more important the big men in the show business are to the public in general than either they or their show associates become aware. The news of Mr. Fox's accident was flashed all over the country with the New York dailies giving it front space and is daily reporting Mr. Fox's condition in detail. The Fox stocks dropped off immediately Wednesday when the reports came in of his possibly serious injuries, but regained the next morning and have held steady since.

Wednesday each week Bill Fox takes as his day off. Last Wednesday he started for the Engineers' course on Long Island to play golf. His Rolls was going along on a straight and clear road, nearing the S curve on the hilly decline into Roslyn. The Kanes' car came into view at a bad intersection, with a crash probably unavoidable.

It is most likely Mr. Fox will take care of his dead chauffeur's family and just as likely he will attempt to prevent any prosecution of Miss Kane. While the Kane girl held no driver's license, that is not uncommon with those who drove before the N. Y. State law for a personal test for operating a car went into effect. Miss Kane has been driving for several years before that regulation became active.

SHORT'S DOUBLE EXPOSURE

Irene Franklin completed the first double exposure talking short for Warners last week in the eastern studios.

Screen is divided in half with two different shots of Miss Franklin appearing simultaneously, in the bathing suit fashion of the 90's and today.

SAENGER DEAL PUBLIX CLOSED

Renewed negotiations for the sale of the E. V. Richards and Saenger brothers' interest in the Saenger chain of the south to Publix rapidly brought around a closure within the past week. The deal was reported practically closed Monday.

Richards and the Saenger boys (Julian and Abe) will divide around $13,000,000 as their share. E. V. and Julian will remain with the chain.

Saenger circuit partners in the south, including the Dent Texan circuit, can sell to Publix, it is said, on the same terms agreed upon by Richards, et al.

Taking over control of the Saenger chain, together with its other holdings in the south, gives Publix that entire territory virtually unobstructed, other than in Texas, where the Interstate (vaudfilm) operates.

Warners' 2 New Circuits; Gottesman's and Hoffman's

Warners, according to information, expect to add two more independent chains to their theatre holdings within the next two weeks.

The Alfred E. Gottesman houses, independent stronghold through New England, is almost closed after months of negotiations, it is heard.

The other chain for which dickering has just commenced is the Hoffman circuit.

R-K-O Takes Globe

Radio Pictures will first display its "Street Girl," at the Globe, New York, at a $2 scale Aug. 4.

RKO is said to have the legit house for six weeks at $6,500 per, assuming it from Universal. U now has the Eddie Leonard picture, "Melody Lane," in the Globe.

RKO has the Carroll theatre under lease for a year, commencing Oct. 1, probably opening at $2 with "Rio Rita."

Meanwhile Radio is near to closing for the Columbia theatre as a grind. With the Columbia (burlesque) from understanding it remains a matter of who shall pay and how for the remodeling. Walter Reade is the Columbia's owner.

F. N. "Cabinet"

Los Angeles, July 23.

A production cabinet consisting of Jack Warner, Hal Wallis and Graham Baker is now functioning at the First National studios. It will take care of the work previously handled by Al Rockett, who is confined to his home for a complete rest following a heart attack three weeks ago.

Some time before Rockett will be able to resume his post as manager of production at this studio.

Throw Out 2d Suit

Los Angeles, July 23.

Second $75,000 damage suit filed by Jessie Estella James against Paramount - Famous - Lasky and Fred Thomson met the fate of the first suit last week. Superior Court Judge McComb sustained Par's demurrer.

In both suits Miss James asked $75,000 damages alleging breach of contract by failure to employ her as an actress. First suit was barred because she did not file the amended complaint, as ordered by the court, within the proper time.

WILK—IN AND OUT

Los Angeles, July 23.

Jake Wilk is on his way east after a hit and run trip here to talk things over with Jack Warner. Wilk heads the story material department for Warners and First National.

Wilk was here less than a week.

ALL-COLORED FILM ON B'WAY

"Hallelujah," King Vidor's all colored cast talker for Metro, will open at the Embassy, New York, around the middle of August.

House will remain dark until that time.

GERMANY ALL MIXED UP

Gloria Swanson With "Trespasser" Country for Movietone News

For the first time an American made picture, talker or otherwise, with an American star will preshow on special runs in European capitals before making a home appearance. The star is Gloria Swanson and the talker is "The Tresspasser," the Jos. P. Kennedy special, with United Artists release.

Miss Swanson will make personal appearances with the picture in London, Paris and Berlin, possibly other European centers, before returning to New York around Oct. 1, next, for a similar showing on Broadway. The star sails Aug. 4. She is due in New York this week, preparatory to recording the three or four songs sung by her in "The Tresspasser" on Victor phonograph discs.

A heavy publicity campaign will surround Miss Swanson's European and native tour.

Following the New York premiere and Miss Swanson's personal appearances, she will return to Hollywood to complete "Queen Kelly," another Kennedy special talker production. There were a couple of dialog sequences unfinished on "Kelly" when Miss Swanson started on the "Tresspasser" picture. These will be completed by her and "Kelly" almost immediately released, to follow the other. "Kelly" will also be U. A. distributed.

Jolson Film at Warner's, Sidestepping Garden

A booking reported surprising Al Jolson at least is the decision of the Warner Brothers to open Jolson's next (and 3rd) Warner talker at Warner's, on Broadway, Aug. 6. Jolson's "Singing Fool" played at the Wiuter Garden. Al is said to have believed "Say It With Songs" would also land in that Shubert-leased house.

Warners, from accounts, prefer to play what they think is a sure fire in their own theatre, rather than on the percentage split with the Shuberts as per the leasing agreement.

The Shubert's financial statement for last season revealed that about all of their profit, around $450,000 on the year, came from the operation under lease of the Winter Garden by the Warners.

Aug. 6 is also the third anniversary of Warners' Vitaphone. A celebration or two may be put over by the Warners for that occasion, besides the Jolson premiere.

Girl P. A. for 80 Houses

Chicago, July 23.

Madeline Woods, publicity director for the Great States circuit in Illinois has been placed in charge of publicity additionally for the 19 Fitzpatrick-McElroy houses in Indiana, also recently acquired by Publix.

This puts around 80 theatres on the Woods typewriter.

Par's All-Star Revue

Los Angeles, July 23.

Paramount is now formulating a plan for a revue to include all stars and players of the Paramount roster.

James Hall is slated as m. c.

Tough on Janet

Los Angeles, July 23.

Seymour Felix's dance routines proved too much for Janet Gaynor last week.

Fox player succumbed to legmania and heat. She had to stay home four days.

Returned to studio yesterday (Monday).

SEE—HEAR 'EM GROWL

When Martin Johnson and his wife, Elsa, go back to the African jungles next year they are going to take along a complete sound recording outfit, to get the wild animal stuff in sound.

Louis Mayer Again Visiting the President

Washington, July 23.

Louis B. Mayer, of M-G-M, is back here again. This being his second visit within 10 days. Last time he had luncheon with the President. This time it is another appointment with the Chief Executive.

Both George Akerson, secretary to the President, and Mr. Mayer state these visits are "purely social."

In spite of these statements the advent of Mr. Mayer adds another big name in the picture industry to the already lengthy list that have been callers at the White House since John Lord O'Brien, new assistant to the Attorney General, started his re-checking of the various picture mergers, past and present.

Meanwhile Mr. O'Brien continues to sit on the Fox-Loew investigation papers which are still on his desk. Also agents of the department continue their delve into the Warner-F. N.-Stanley deal.

Also, so reports have it, preparations are nderway to next go over the Paramount-Publix deals.

This fits in with report in Variety of last week that every deal was to be re-checked. There now seems to be more behind it than just a desire on the part of Mr. O'Brien to find out first hand just what his predecessor, Col. Wm. J. Donovan, okayed in advance.

One thing seems accepted. That Mr. Hoover is going to let Attorney General Mitchell and Mr. Mitchell's assistant, Mr. O'Brien, have their own way in handling everything coming under the anti-trust phases of their department's activities.

Cheap Wired Devices Refused Good Films

Portland, Me., July 23.

Because of the cheap sound equipment in summer film theatres at New England resorts, exchanges in Portland and elsewhere are refusing to service these places except with old pictures. Tendency is to discontinue pre-release showings at the resorts.

Exchanges, possibly under instruction from the home offices, figure that with resorts crowded with people from all over the country, they can't afford to give their new product a black eye by faulty reproduction.

Most of the summer colonies have a mere handful of residents in winter. Hence cheap equipment.

12 FOR SMALL BITS

Los Angeles, July 23.

More than a dozen Broadway stars, vaude headliners and ex-film stars were called to perform small bit parts in a dance hall mob scene for "Frozen Justice," now being directed by Alan Dwan for Fox.

Among those called were Tom Patricola, Meyers Sisters, Alice Lake, Adele Windsor, Gertrude Astor, Neyneen Farrell, Joe Brown, El Brendel, Warren Hymer, Charles Judels, George McFarlane, Jim Leonard, Lou Meehan, Ted Oliver, Jane Talent, Tod Brown and Edna Croft, sister of Alice Terry.

All played minor bits and acted as atmosphere.

W.E. WIRING CAN'T WORK AT PRESENT

Klang-Tobis Successful in Permanent Injunction Against American Electric Throughout Germany — Possibly Serious Effect on German Exhibitors Unless RCA Photophone Slips in Via A. E. G.

LONG LITIGATION

Berlin, July 23.

Germany becomes all mixed-up film pictorially and in wire through a permanent and absolute injunction handed down against Western Electric wiring in this country. The court order restricts the German film houses to patent holders of the Klangfilm-Tobis and other native groups.

Among the latter is A. E. G., European national wiring concern closely affiliated with Klangfilm. A. E. G. is said to have an undercover working agreement with RCA Photophone, the other American electric (General).

It leads to a prevailing opinion very much on the inside that with the stoppage of W. E. coverage over here, Photophone may slip in through A. E. G.-Klangfilm. Photophone-A. E. G. understanding is said to cover all of the Continent.

Present condition created by the injunction against W. E., which may be followed by two or three years of litigation before reaching final conclusion is intense for the exhibitor. W. E. wiring where placed will have to be removed. Some of that has been done.

Unless Photophone should replace W. E. in the houses wired and susceptible of becoming wired, the German exhibitors will have to wholly rely upon native devices. On top of this there is no predicting how the resultant confusion will operate upon the American talkers the German exhibitors dearly want to play.

Already muffled through an injunction are "The Singing Fool" at the Gloriapalast, "Abie's Irish Rose" at the Ufapalast, and "Noah's Ark" at the Tittania, all American mades. Besides these, the Terra immediately became silent, with all of the houses resuming orchestral accompaniments. Closing the "Singing Fool" halted the most successful run ever in a German picture house.

Failure to come to agreement on terms with the American interests is supposed to be the reason for the German sound owners forcing the issue. It has been believed right along that German equipment people could have been pacified by an agreement on interchangeability.

W. E.'s Statement

Western Electric, in New York, issued yesterday the following statement:

"The latter part of May an injunction was asked for by German interests against a theatre in Berlin in which Western Electric sound equipment had been installed. Western Electric Company was successful in having the injunction modified to such an extent as to permit the carrying on of performances with Western Electric equipment.

"This action of the court in modifying the injunction was appealed from by the plaintiff and it is that appeal which has been decided in favor of the plaintiff. The present decision, however, was not the result of a trial of the case on its merits, but the injunction was granted as a result of a German procedure in which the scope of the patent involved was not litigated.

"The Western Electric Company proposes to carry through to a conclusion litigation on the real scope of the patent claims involved."

Warners' Own Banking House May Be Setay, Lately Formed; Bros.' 'Financial Independence'

What highly informed Warnerites see as the first move of its kind by any film company and the most daring by the brothers is the formation of a banking house by the Warners which, informants believe, is inspired by motives for financial independence and severance from present Wall Street backing.

Already this company, called Setay, has sold stock to about 150 employees in the Warner home office. During June it has earned $1,000,000 from investments totaling $12,000,000, it is said; enough profit, it is claimed, to pay dividends to present holders for the next two years.

Harry Warner is understood to be the guiding figure in Setay, which title reverses the name of H. Yates, head of Consolidated Film Laboratories. Yates is also president of the young banking house with quarters at 1776 Broadway, but has been seen at the Warner headquarters most of the time since the formation of the company.

Setay, which has Jules Brulatour as one of its directors, has sent out its listings, showing over 100 different stocks, according to Warnerites who have already realized a $70 dividend on eight shares, which they purchased in unit form at $150.

The buying of Setay paper is the first okayed by the brothers, following by only a few months the order sent to all departments that Warner people found playing in the market would be fired.

Morris Not on Board

Coincident with Setay it is revealed that Sam Morris, Warner general manager and accredited contact with Goldman-Sachs for the Warners, is not on the board. It was his position as intermediary at a time when the brothers were admittedly against the wall which has given him a strong present power in the Warner organization.

As to the downtown bankers, it is stated they placed the Warner boys under contract to remain in their present posts for the next five years chiefly as a precautionary measure in the event of the sale of the company. This is contrary to an impression gained in an interview at the time with H. M. Warner, that the brothers had passed control of their picture company to the bankers.

When sounded along certain lines, Goldman-Sachs executives declared themselves still the Warner bankers and willing to secure any amount of money upon the brothers showing them the "wisdom" of its disposal.

The word "wisdom" was used by one executive in reply to a question about Warners' plans to expand their theatre holdings nationally. The bankers admitted knowing of such plans but refused to discuss them.

Lithographing

Simultaneous with the progress of the banking house is the development by the brothers of an equipment company designed to eventually incorporate Consolidated Films, the Yates company in which the brothers were said to have acquired a considerable interest months ago.

At present the company, called Continental, after a lithograph concern in Cleveland which the brothers are reported as practically controlling, aspires to corner the lithograph business of the entire industry.

Continental's chief competitor is the Morgan company. With the survey which the brothers have been making during the past month, before the announcement of the new subsidiary, it is gleaned they figure on not only turning out their own paper but a large percentage of the industry's, particularly the smaller companies to which bookings in the Warner houses mean considerable.

EDDIE LEONARD'S AGE

Overheard in the Globe lobby:

"How old is Eddie Leonard?"

"Oh, 20,000 bows."

Hold Everything Idea Out—Studios Sell Old Scripts

Los Angeles, July 23.

Generally accepted idea that the picture studios are holding on to all their old scripts and are not selling long held stories to each other "just in case," has developed loop holes.

Paramount and Warners have demonstrated a readiness to reach on the shelf and sell to each other the dust covered scenarios, while First National and Universal are trying to get together on a veteran F. N. yarn. Fox and Metro-Goldwyn-Mayer have their inter-working agreement on scripts, as planned by Winnie Sheehan and Louis Mayer, and have, occasionally, sold a tale to an outside studio.

As to the number of stories held by these studios, it is believed an approximate summary would show M-G-M and Fox to hold the rights to around 3,000 stories; Warners-First National-Vitagraph about 3,000; Universal between 2,000 and 2,500, and Paramount somewhere in the neighborhood of 1,200. Taking these estimates at the top calculation it will readily be seen that the outside author must sell against this list of 9,700 scripts, a strong handicap.

Local attitude to hold everything, invoked by the incoming talking picture, is believed to be easing off. Boys are loosening up and when a story is in demand they're showing a distinct tendency to bargain. Another angle, making it tough for the author, is the number of remakes the studios are turning out by converting former silent features to dialog program leaders. Some estimate that if the future production lists of these studios were checked the number of remakes in the lineups would run somewhere between 25 and 40 per cent.

Paramount has bought "The Little Cafe" from Warners, according to New York report. Understanding is that this story will reach the screen with Maurice Chevalier starred.

U'S L. A. MUSICAL

May Stage Script, "Hold On," Bought to Film, With Glenn Tryon

Hollywood, July 23.

Universal is considering trying a local stage production of "Hold On," musical comedy by Edward Lane, which it has bought, before making it a picture. "Hold On" has never been produced.

Idea is to get audience slants on gags and musical numbers, as well as give the title a ballyhoo. As a film it is set for Glenn Tryon, with U also considering putting him in the stage version.

Extra Wide Film Controversy Springs Up as Paramount's Magnafilm Exhibits on B'way

Paramount's magnafilm, built to fit in any standard projection machine and a head piece adjusted in a few hours, shown Thursday, had the General Equipment Corp, the first all bank controlled outfit in the film business, comparing with it their own Granduer acquisition requiring a new projection machine and bigger booth.

The General people, who claim they will have control of every leading company in the equipment field by Aug. 1 and are considering taking over several organizations not included in the announcement last week, have ordered changes in the International Projector Company. The latter subsidiary will have full charge of the manufacture and installation of Granduer projection machines, none of which will be sold, but will be leased for a 10-year period.

Fox comes in for a royalty on every license; other producers being able to acquire the special cameras necessary for the production of 70 mm film. Fox, several of the bankers claim, will have the start that the Warners had in the talker field; being the first under contract for Granduer and having the first camera rights on production.

Changes in the International personnel are W. C. Michael, with the company for over 10 years, moved up to the presidency, relieving Harvey Clark.

Para execs point to their device as being unrevolutionary, except in effect, and that it will cost but a fraction of the price necessitated by any complete change in present equipment. General bankers say that the difference in price between the two won't mean anything. Both companies steer clear of questions on figures.

Fox Arguments

At the Fox headquarters an extreme loftiness is maintained on efforts made for enlightenment on Grandeur. That it represents 10 years' work and is nearly perfect, but will not be publicly shown until it has achieved the nearest thing to the third dimension optical illusion, are reasons given for silence.

Arguments that there are slightly over 2,500 houses in the U. S. with sound equipment and that it would be impracticable to start grinding Granduer productions, which cannot be duped from standard size of 35 mm, until the booths are equipped is also advanced by Foxites.

The contentions of some of the Par people at the Rivoli Thursday that 70 mm is too wide and high for the average theatre are passed up by Foxites, supposed to be in on the Grandeur secret. They simply reply by asking what the little adjustment on the lense is for and say that the greater width, 14 mm more than Magnafilm, reduces to sharper outlines and features.

General's scouts at the Rivoli showing, mingling incog with the press and film folks from other companies, reported blurred vision of characters on the screen.

While the characters in the Johnny Burke four-reeler, "You're In the Army Now," were so indistinct as to be facially unrecognizable, Par people had the alibi by saying it was rushed through at the Astoria plant and that handling the apparatus was new to the booth man; it would be markedly improved at another showing.

Near 3d Dimension

Some beach shots, and particularly those of a country dwelling, were excellent and the nearest thing to third dimension yet seen. Some of the visiting executives made this statement to Par people on the way out of the theatre.

The sound, claimed to be on the film, although press people were refused a peep in the booth and allowed nothing more than a glance at a strip of film, was the best in clarity yet heard in any theatre.

The probability of continuing Magnafilm on the Rivoli bill, instead of giving it an opening by itself and the usual innovation ballyhoo, was indicated by Paramount executives.

An outside manufacturer, the name of whom Paramounters refused to divulge, has been ordered to start mass production of the head pieces. Until some are completed no plans will be announced concerning the introduction of the Lorenzo De Riccio invention in other Publix houses.

Neither would any Par official comment on a change in production policy necessitated by going from 35 to 56 mms.

Contract Players Busy

Los Angeles, July 23.

Busy days for contract players.

Of 77 on the Fox list 62 are working, five have been loaned to other companies, and 10 are classed as idle. Some of latter have recently finished.

Camera and Stunt Men Killed in Plane Crash

Hollywood, July 23.

Alvin Knechtel, cameraman for First National, and William Hauber, film stunt man, were instantly killed, July 17, in an airplane crash. Knechtel was piloting the single control plane while searching for a location to stage a crack-up the following day for "The Aviator."

Work on the picture had been held up for several days due to Knechtel's illness. On the day of the crash, he insisted on resuming work and went up with Hauber. A commercial flyer who passed by close to Knechtel's ship said he noticed Knechtel suddenly slump across the stick. Cameraman-pilot is believed to have fainted. Plane crashed into a barley field near Reseda.

Dr. Goldsmith's No

Reports that Radio's photophone dept. has perfected and soon will market a projection machine, better than any seen and at half the standard price, got a wild ejaculation out of Dr. Goldsmith, vice-president and chief scientist.

"Why, we haven't planned to go into bankruptcy yet," said the eminent surgeon of Radio mathematics.

"Plans? We haven't even dreamed of such a thing."

Bancroft's Next Based on Gen'l Butler in Philly

Los Angeles, July 23.

George Bancroft's next picture for Paramount will be based on the experiences of General Butler, Marine Corps head, when he took over the policing of Philadelphia.

It's a rum-running yarn, telling of ex-Marines who think they can float the stuff through under their former commander. Bancroft will play the commandant.

Another Survey

Hollywood, July 23.

Standardization of the film aperture on sound films, both in the camera and projector, will be the first of a series of technical subjects to be discussed at meetings to be held under the auspices of the Academy of Motion Picture Arts and Sciences. Other problems slated to follow will be volume control in theatres, the incandescent vs. carbon lighting again, changeover from one reel to another, cue sheets, etc.

First meeting on these subjects will be held Aug. 15. Committee in charge of the series is H. Keith Weeks, Fox; C. E. Dunning, president engineers; John Arnold, head Met studio camera department; Al Feinstein, projectionist at Ritz theatre, and Frank Woods, secretary of Academy.

Team's 30 Shorts

Los Angeles, July 23.

Harry Gribbon and Andy Clyde's series of talking shorts for Sennett has been extended to 30.

Program promises to keep the two comedes busy for more than a year.

They Draw 'Em In

MARY AND MARGARET GIBB

America's only native born "Siamese" twins. Known the world over. Vacationing now. Opening Sept. 1. They sing, play piano and dance with two boys.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

TURNING TABLES BY EQUITY IN INJUNCTION

Actors' Attorney Gives Reasons for Court Application Against Producers

Los Angeles, July 23.

Equity filed suit in Superior Court Saturday against Warner Brothers and Tully Marshall, charging the producing firm "induced and coerced" Marshall into breaking his agreement with Equity by signing a contract to do a picture and threatens "to continue to coerce and induce other members of Equity to break their agreements with Equity."

Action is to restrain Warners from further signing of Equity members. It cites similar instances in naming Hedda Hopper, Holmes Herbert, Metro-Goldwyn; Andre Beranger, Universal; Raymond Hatton, Paramount, and Phyllis Crane, First National. These are all suspended members of Equity.

Complaint also asserts that Marshall's newspaper interview publicly denouncing Equity was obtained by Warners, which company was also responsible for having it printed, and maintains this was a part of the conspiracy to "undermine the morale of Equity and cause it to cease operations" and "that as a result of said conspiracy and of the breach of the agreement between Marshall and Equity, plaintiff has suffered damages in the sum of one million dollars." Order is returnable July 29.

Although the complaint asks for a temporary injunction against Marshall working for Warners and that company's overtures to actors, I. B. Kornblum, local Equity attorney, states this was changed to ask for an order "to show cause," as Equity would have had to post bond covering the cost of cessation of production on Marshall's picture pending the hearing and the amount was too big.

Turning the Tables

When interrogated on the purpose of filing this suit, Kornblum said Equity is turning the tables on capital, which has always been in the habit of enjoining unions from inducing their employees to break contracts. Mr. Kornblum stated that if Equity won the injunction it would call out all players of the organization who have signed with the picture producers since June 5. He pointed out that the suit had a two-fold purpose, that if the court held the mutual contract between Equity and its members did not take precedence over the members' film contract, Equity could then call out all members who had signed contracts before or after June 5 on the ground that as long as the producers could not be restrained from signing Equity members in violation of those members' obligation to Equity, then Equity has a similar right to request its members to quit work without having legally usurped their members' contractural rights.

As regards the Equity outcome, if actors first resign their membership to sign a film contract, Section Four, Article Five, of Equity by-laws reads:

"Resignation of a member shall be effective only upon its acceptance by the council and such acceptance shall be at its discretion and be upon such terms and conditions as it may prescribe. Under no circumstances shall the council be obligated to accept any resignation while the good faith or loyalty of any member is under investigation or unless all of his indebtedness to the association is paid."

No Resignations

In the present instance Equity's council has issued the decree that no resignations will be accepted during the current emergency. In the application for membership the paragraph upon which Equity bases its contention that members who now sign studio contracts have violated their contractural agreements with the organization is as follows:

"I hereby affirm that if elected I promise to obey and abide by the rules, regulations and mandates of the Actors' Equity Association and its properly elected officers under the constitution."

Lewis Stone Fires Up Big Equity Meeting Saturday at Stadium

Los Angeles, July 23.

Lewis Stone cut loose the fireworks for Equity's Saturday night gathering in the Hollywood Stadium.

Before a crowd of at least 3,000 Stone first branded as untrue some of the statements attributed to him in the local press and then started a wild yell by likening the present situation to a young boy with a skyrocket who wondered what it would do and then suggesting "Touch it off and see what happens."

It brought the crowd to their feet with a whoop and demonstration, the like of which no Equity meeting has seen to date.

Despite that Stone somewhat tempered this advice by his next remark after things had quieted down, in stating he hoped "The Big Gesture" would not be necessary, he nevertheless stressed that if a walkout were called "You'll find me sitting on my trunk in the alley alongside of you."

Stone is the most important actor to so far address an open Equity meeting from the standpoint of being in demand by the studios. His reason for being present was that "This is an organization fight, not one of individuals, and if I'm among the casualties that's all right with me." He pointed out the seriousness of the controversy from Equity's standpoint in that defeat here might deal a heavy blow to Equity in the East and demanded to know by what right the producers refused to give Equity a hearing.

In speaking of the current casting situation at his studio, Metro, Stone said: "They'll be asking me to play ingenues in three weeks."

Stone's initial appearance on the platform sponsored a vocal outburst and a din followed him to his chair as he concluded his 14-minute oration.

It was a perfect spot to shut the meeting off cold and send the mob out in a high fever, but it was only then 9:45. So Paul Turner, I. B. Kornblum, Equity's attorneys; James Kirkwood, J. W. Buzzell, J. W. Gillette, head of the musicians' local, Joe E. Brown, and announcements for the coming carnival followed to conclude at 10:50.

Six Suspensions

Frank Gillmore announced six new suspensions as E. J. Radcliffe, Joe Grennel, Charles Selon, Emery Melville, Winifred Harris and Hugh Saxon.

After reading the resolution of the local labor council to ask all unions to boycott theatres playing non-Equity pictures, Gillmore delved into the matter of agents by stating it is Equity's belief that actors dealing with agents unfriendly to Equity can have their agreements with the agents nullified. He suggested a test case before the California Labor Commission. Gillmore also announced the desire of Douglas Fairbanks, Jr., to withdraw his signature from the Conrad Nagel petition, which Gillmore says he has not yet seen. President then called upon Dorothy Jackson, representative of Chorus Equity, to refute the report of Thursday night's, July 18, Chorus Equity meeting as carried in the Los Angeles Times, which had said Gillmore had taken to his heels in confusion as the kids hurled tart questions at him.

A couple of letters, signatures unannounced, were read, after which Gillmore related that radio station KHJ had shut Equity off as a morning country club program provided by Equity reached the speakers who were to tell the public about the present controversy. Gillmore finished by saying Equity had in mind the sending of members into all key cities to hold public meetings for presentation to both public and the unionists of its side.

Frederick Burt next theoretically put the studio standard contract and Equity contract up for sale. He emphasized that the studio theatre chain combines speculate with new theatres because that's their business, but maintained that their bigness is also thear weakness. That the theatres are the studios' dilemma was also made a point in a copy of Turner's report to the New York Equity Council, as read by Clarke Silvernail.

Indian Talks

Prior to the meeting's opening a group of about a dozen Indians in full regalia and some 24 cowboys made a well timed entrance into the fight arena. Gillmore subsequently called upon Black Hawk to address the throng. From his seat the Indian pledged himself and his people in pictures to Equity 100 per cent.

Turner's report included the statement that 1,500 new members have been added to the Equity roster in the past five weeks; 19 suspensions have been made; that Equity is in much better shape at this time than it was during the corresponding period in 1919, plus the suggestion that people signing contracts be fined double the sum of their earnings and suspended from the organization for a year.

Turner eventually appeared in person to state that the current week should be called "Smoke 'Em Out Week." He was followed by Kornblum, who announced Equity's suit against Tully Marshall and Warner Brothers, charging that the studio had conspired with a member against Equity as detailed more fully eleswhere in this issue. Kirkwood advocated that the "criminal conversation" or repeating by word of mouth of rumors be stopped. He stated this was a capital vs. labor fight; that Equity could not be broken by scab labor or scab sympathizers, and that the sending of campaigners into the key cities would prove whether scab labor could win.

Taking Bows

Buzzel, secretary of the local labor council, called upon the heads of the unionized waitresses, cleaners and dyers, moulders and a bill poster to take bows while Gillette, head of the musicians' local, No. 47, climaxed his speech by saying "organized labor has got to see that you win."

Earlier in his talk Gillette unofficially pledged the support of 145,000 musicians and said that as the actor and musician were so closely allied, he advocated that they be merged in unionism.

Joe Brown remarked upon his late spot and declared that if vaude acts had as much enthusiasm as those upon this program, vaude bills would be okay. He then launched into a semi-serious resume of the time he joined Equity, winding up by saying he had been offered an Equity contract by an independent studio and thought he'd "have to take it."

A plea by Roland D. Edwards for members to get behind the Santa but who did not speak, were Robert T. Harris, Dewitt Jennings, Ben Lyon, Jetta Goudal, Sam Hardy, Jack Carlyle, Brandon Hurst, Katherine Cornell, Helen Ware, Claude Gillingwater, George Cunningham, William Laplante, lawyer and related to Laura.

Equity's next meeting will be at the Stadium and is set for Wednesday night, July 24.

EQUITY'S $4,500 WEEKLY

Choristers Pop Questions at Turner—Says Equity Cannot and Will Not Call Out Contract Players

Hollywood, July 23.

It took a bunch of choristers to pop the questions which have been in the minds of every Equity member in Hollywood, but which have not been broached at any of the A. E. A. mass meetings to date. Crackling queries came in rapid fire succession from the floor of the first meeting of the Chorus Equity Association held at the Writers' Club July 18.

Youthful members of Chorus Equity, not perturbed by dignity or formality, were invited to ask questions and they did.

Gillmore and Turner smiled at some of the questions, but did not hestitate in answering them in so far as it was possible for them to do so.

Meeting was also marked by the first public statement by an Equity official, Paul Turner, Equity counsel, that Equity would not and could not call out the contract players. Turner also intimated he expected some definite action toward settlement of the battle within four days.

Meeting was attended by about 250 of the Chorus Equity, a little more than half its local membership. Questionnaireing began from the start. George Cunningham, emergency chairman of Chorus Equity here, served in that capacity.

On Dance Directors

Gillmore, who, after explaining he is president of Chorus Equity as well as the A. E. A., launched into a brief history of Chorus Equity. He then read a list of questions submitted by Cunningham and answered them in turn.

He explained what was meant by suspension, what it involved and what honorable withdrawal cards were. In response to the question as to what Equity proposed to do about dance directors and assistant directors who are members of Equity, but who are under contract to studios and working contrary to Equity's interests at the present time, he said that the resolution of the council had not been intended to affect any Equity members except those who did work of an individual character as actors. However, if it were proven that director members of Equity under con-

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Beery-Marshall Team

Noah Beery and Tully Marshall will be a team in the Warner Revue.

LAST-MINUTE FLOPS

Los Angeles, July 23.

Number of delays reported from studios in the Equity matter.

Equity members accepting jobs and then failing to report at last minute have caused delays, while casting directors dig up substitutes.

PATHE'S "PARTY" STARTS

Dorothy Carroll of "Sketch Book" and the Williams Sisters engaged by Pathe through Lou Irwin for roles in "A Certain Party."

Talker will be produced by Harry Delmar in the eastern studio beginning today (July 24).

PRINTER SUES MARKS'

Chicago, July 23.

Chicago Show Printing Co. has filed suit for $6,000 against Marks Bros., indie theatre operators.

Claim printing bill for that amount is more than a year old.

H. MARKS LEAVES PUBLIX

Harry Marks resigned from Publix Saturday.

He had been general theatre manager, and more latterly assistant to Sam Katz.

ADVANCES ARE LOANS

Los Angeles, July 23.

Moneys being expended by Equity from its Relief Fund are in the form of loans. Members are required to sign "on demand" notes in Equity's favor.

Chester Conklin, chairman of ways and means committee, explains that the loan system was devised largely as a boon to pride of members asking for financial succor.

No Parallel for Equity's Restraint of Freedom Case

That Judge McComb has made the Equity complaint involving Warners and Tully Marshall and the preliminary motion to show cause why the actor should not be enjoined from serving under any but an Equity contract, returnable in the Los Angeles court on July 29, indicates to Warnerites in New York that the suit will be tried in California. This, unless the brothers later make application for a change of venue of the major trial to New York.

That there is no parallel with the present Equity move on the record of a court in America was the belief expressed by H. S. Barefoot, acting chief for Warner eastern counsel, in the absence of Abel Carey Thomas.

While refraining from making a direct statement until he has seen the papers, Mr. Barefoot indicated that the chief point of contention will be the alleged unconstitutionality of Equity's stand.

One Warner executive said an immediate appeal to the U. S. Supreme Court will be taken if by any chance Equity should be successful. In his estimation the court step is just a gesture for bigger publicity and an attempt to revive the Hollywood campaign which would stagnate without newspaper space, he declared.

The Equity clause prohibiting a player, once a member, from resigning, except with the consent of organization's council, and the dictation as to how a man will obtain a means of livelihood, are, in the opinion of this veteran and partly shared by Warner lawyers here, a restraint of personal freedom not countenanced by the constitution.

Non-Union Ship Crew For Film's Cruising Boat

Los Angeles, July 23.

Seamen's Union entered the Equity matter when Columbia, which chartered an old windjammer for "Hurricane," found temporary difficulty in securing a crew at San Pedro.

Union sailors stated they had been advised by Equity that their signing for the picture cruise would hurt the actors' cause. They declined to accept the job.

This was on Friday. Saturday morning the ship put to sea with a non-union crew. Unit will be on the water two weeks.

Ilka Chase's Contract

Los Angeles, July 23.

Ilka Chase, one of Equity's suspended members and daughter of Edna Woolman Chase, editress of Vogue, has accepted a term contract with Fox as a feature player.

EXPENSE TOTAL IN FILM BATTLE

Relief Committee Paying Out $600-$700 Daily on Six-Day Week — Claim Donations Above That—Labor Council Asks Unions to Boycott Pictures of Non-Equity Studios

EXPLAINS AGREEMENT

Hollywood, July 23.

That Equity is spending approximately $4,500 a week, including relief loans, in the conduct of its campaign, launching of a move by the Central Labor Council of Los Angeles asking for a nation-wide union boycott of pictures made by producers whom Equity considers unfair, increase in walkouts of Chorus Equity members to 222, expansion of Equity's campaign organization to eight headquarters in Hollywood, with approximately 2,000 members working in one way or another, and announcement by the producers that 72 more players have signed studio contracts, unchecked as to number of Equity members involved, were the chief events during the last seven days of the battle. Proposed Equity suit against radio station KMTR was not filed during the week. Tomorrow the fight will be seven weeks old.

For campaign purposes alone, irrespective of relief demands, Equity is spending about $600 a week, the monthly expense account totalling approximately $2,400. This does not include the operating expenses of Equity's main office in Hollywood, which has been increased but slightly by the current fight and therefore should not be considered in the campaign costs.

Equity, however, has seven other headquarters in Hollywood, all but one of which are rented. Rental of these offices, plus the rental of the Hollywood American Legion stadium (about $50 a meeting), where the organization's mass gatherings are being held, brings the total rental cost per month close to $900. In these offices Equity has 17 specially installed business telephones at $5 per month.

Radio broadcasts to date have cost approximately $375. With 40 automobiles on call, and busy most of the time, gasoline bill is estimated at between $400 and $500 a month. Add to this the cost of issuing a few thousand copies of a four-page tabloid at least once a week, printing and hanging of one sheets all over the city, printing of window cards for business houses, auto stickers, and other miscellaneous items and the expense runs between $2,400 and $2,500 a month.

All of the labor, except that of the regular executive staff, is voluntary and unpaid for. At present some 2,000 members are busy selling tickets or ballyhooing the Equity carnival to be held at the Cascade beach club, Santa Monica, Aug. 3.

Expenses of the campaign itself are all paid by the executive office, none of this money coming from the relief fund being raised by the emergency ways and means committee, of which Chester Conklin is the head.

Weekly Relief Total

Between $600 and $700 is issued in relief loans daily, according to Conklin, with the relief office open six days a week. This brings a total outlay of $3,600 to $4,200 weekly. Conklin states that the relief fund income exceeds the amount paid out by around $300 daily and that up to the present time the average

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1,500 Volunteers on Coast For Equity, Mostly on No Pay; Surplus Not Dented So Far

Equity's Service

Hollywood, July 23.

Equity will hold its first religious service at the First Unitarian Church Sunday morning, July 28.

In addition to the regular service Frank Gillmore, George Fawcett and either Mae Murray or Emma Dunn will speak.

Equity Appeals for Funds on Radio

Hollywood, July 23.

Equity used three more radio hours for general broadcast during this week, in addition to continuing its brief hourly announcement over KGFG. Station KTM, in the Elks Temple, Los Angeles, was used July 16-17; KELW, Burbank, July 18.

In all three broadcasts, Equity actors spread the gospel of the A. E. A. with speeches interspersed with musical numbers, monologs and gag acts, all built entirely around the present fight with the producers. Helen Ware, chairman of the radio division of Equity, served as mistress of ceremonies for each broadcast hour.

Nance O'Neill, Alfred Hickman, Claude Gillingwater and Creighton Hale were the July 16 speakers. Miss O'Neill and Hickman appeared together, presenting a sketch, with former as Miss Equity and Hickman as Mr. Public. Miss O'Neill put over the Equity plea of studio abuses and concluded by soliciting donations from Mr. and Mrs. Public, first general appeal for funds made by Equity.

Gillingwater discussed public's attitude toward actor, deprecating propaganda leading fans to think all screen actors were overpaid and spent their time riding around in Rolls-Royces, declaring to every actor that rides a Rolls, 150 can't raise the price of a Ford.

Hale also said that the unfairness of all Los Angeles dailies except the Record had forced Equity to resort to radio broadcasts. Said producers still refused to arbitrate after six weeks but that they would be forced to do so soon, declaring they can't make many pictures with handful of actors available.

Louis Wolheim and Sarah Padden were the chief speakers on the 17th. Wolheim commented adversely on players who have permitted anti-Equity statements to be published in newspapers over their names and said public is final judge.

Last Equity broadcast to date, 18th, over KELW had speeches by George Fawcett and James Kirkwood and three American Indian players, Princess Naola, Princess Minnehaha and Black Hawk.

Fawcett said main obstacle to recognition of Equity by producers is feeling of producer that Equity would interfere with his business. Declared Equity would not interfere and that actors asked only the right to have Equity represent them in business dealings with producers.

Indians spoke briefly, simply stating that principles of Equity were same as ancient tribal practices and therefore worthy of their support.

Los Angeles, July 23.

Equity has temporarily abandoned radio broadcasting with cost said to be the chief reason. It was paying about $375 for six hours over the three small stations, and for hourly announcement over KGFJ. Latter item will be continued until expiration of month's contract.

Equity has also dropped plan for a street parade as ballyhoo for the Santa Monica carnival due Aug. 3 although permit was granted by police. Sam Hardy, carnival director, states about $5,000 have been grossed on $2 ticket sale and pages in program at $60 per.

Equity is maintaining four or five offices in Los Angeles and Hollywood as the result of its fight for a new standard contract covering pictures.

One office is a secret headquarters occupied by Frank Gillmore and his immediate staff, Gillmore being forced to find private offices because of the welter of details now delegated to committees. The other offices are occupied by numerous committees and clerks.

An estimate that 300 members are working for Equity on the Coast was said to be considerably under the actual number, which approximates 1,500.

The cost to Equity for its picture invasion is believed to be rapidly mounting. It is claimed in New York, however, that but one-half of the $10,000 recently voted by the Equity Council has been called for from the Coast. While the committees are allowed expense accounts and also to some of the workers, it is stated that many are volunteers working without compensation.

Inference is that Equity's reserve fund, believed around $250,000, has not yet been dented. It is claimed the donations on the Coast from members employed there are coming in continuously. The reputed total donations are supposed to be comparatively small, however.

Cost Expected

According to Equity officials, the fight is costing money and was expected to, but there appears to be no apprehension that the organization will be financially embarrassed. The amount of money thus far expended has not been estimated and reports to New York from the Coast indicate little in that direction.

Members who have refused engagements are being taken care of, it is asserted. To what extent on the Coast is not known. The New York offices have taken care of requests for financial aid by members in the east who have refused picture jobs because of Equity. The actors have asked for aid in the New York offie, and it is claimed all such requests have been granted.

There is a limit of financial aid to Equity members ordinarily, but in cases where members have refused engagements because of Equity and are in want the amount is raised. What the maximum is, Equity officials will not say.

Donald Crisp Acting

Los Angeles, July 23.

Donald Crisp, actor and director, has accepted a part in "Return of Sherlock Holmes" and has left for Paramount's Long Island studio.

Crisp has been active in Equity meetings on the Coast. At the Beverly Wilshire rally he was an enthusiastic talker for Equity.

Alec Francis' Role

Los Angeles, July 23.

Unable to cast Rudolph Schildkraut for the father role in "Mississippi Gambler," because of his Equity affiliation, Universal signed Alec B. Francis for the part.

Joseph Schildkraut is being starred in picture and would liked to have had his father play the part.

Chicago Sees Concrete Example of Talent Name vs. Freak Headliner

Buddy Rogers Did $64,000, Big, Against Publicized Jilted Girl's $27,000, Normal—$36,200 at Oriental for "Dr. Fu Manchu"—"Noah's Ark" Good

Chicago, July 23.
Weather: Fair

Buddy Rogers in his personal appearance at the Chicago last week had the same trouble Tom Mix had in this town: he broke the attendance record but missed the actual money record by several thousand. With Mix it was the low juvenile admission price holding back the gross; with Rogers, the tendency of flaps on summer vacation to get in on the cheap matinees rather than pay top price in the evening.

The Rogers gross, $64,000, is, nevertheless, a lulu. Previous week, with a good picture, was considered big at $50,000. Film with Rogers was "Twin Beds," generally commented on no panic.

Right across the street from Rogers, at the State-Lake, was Ann Livingston headlining the vaude bill. This gal recently secured national publicity through her $250,000 breach-of-promise suit against a wealthy, aged and somewhat tired business man. Miss Livingston was shoved into a unit, did a waltz with all the grace of three men walking to their 12th speakeasy, talked a little and laid a brass egg. Gross on the week was $27,000, exactly what a poor picture and the faintly known picture player, Kenneth Harlan, did last week. Contrasting grosses of Miss Livingston and Buddy Rogers might assist theatre managers in any future doubt about the relative merits of real and notorious "names."

Vilma Banky appeared in person during first two days of "This Is Heaven" at United Artists, and helped the gross quite a bit. Finished the week with $28,500, highly satisfactory figure. "Noah's Ark," which started an avalanche at the 760-seat Orpheum with $13,000 for its opening week, rang up another nifty with $11,000 for the second week.

Error last week in quoting opening week's gross of "The Cocoanuts" at McVicker's at $28,000. Actual figure was $35,000, and second (last) week got $28,000. Fine showing. Oriental was above average with $36,200 for "Dr. Fu Manchu." Third week of "Mary Dugan" was also satisfactory at the Roosevelt with $21,000.

Estimate for Last Week

Chicago (Publix), "Twin Beds" (FN), stage show (4,400; 50-75). Buddy Rogers, film star, in person, responsible for great week at $64,000; broke house attendance record, but couldn't beat money mark because flaps preferred to get in on low-scaled matinees. Picture rated weak.

McVicker's (Publix), "The Cocoanuts" (Par) (1,865; 50-75). First week big at $35,000; 2d, $28,000.

Monroe (Fox), "One Woman Idea" (Fox) (1,000; 50-75). Above average at $4,300.

Oriental (Publix), "Mysterious Dr. Fu Manchu" (Par), stage show (3,500; 50-75). Held house higher than normal with $36,200, good play from mystery regulars, besides customary flaming youth.

Orpheum (WB), "Noah's Ark" (WB) (760; 50). Scoring great in first time at pop prices; 1st week, $13,000; 2d, $11,000.

Roosevelt (Publix), "Mary Dugan" (M-G) (1,500; 50-75). First, $26,000; 2d, $22,000; 3d, $21,000; high start. Censor board first pinked this one, then banned it, and finally let it through, with much resultant publicity.

State-Lake (Keith), "High Voltage" (Pathe) and vaude (2,700; 50-75). Ann Livingston, freak attraction without stage experience, booked after winning breach-of-promise suit against wealthy manufacturer, laid an egg; $27,000 nice gross, but house did the same figure previous week without a notorious person.

United Artists (UA), "This Is Heaven" (UA) (1,700; 50-75). Vilma Banky in person during first two days; started good with $28,500.

State, Syracuse, Forced Into 2d Place at $11,600

Syracuse, N. Y., July 23.
(Drawing Population, 220,000)
Weather: Hot

Keith's, with a week split between "Flying Fool" (Pathe) and "Black Magic" (Fox), topped with $14,000 last week.

Loew's State, in the past consistently leading, dropped into second place, "She Goes to War" (UA) getting only $11,600.

Eckel (Schine) split the week between "Wolf Song" (Par) and "Stolen Kisses" (Warners), with $7,000.

"The Jazz Age" (Col) meant only $5,000 at the Strand.

'Black Watch' Lead Ptld.; $14,000 at Broadway

Portlandt, Ore., July 23.

Fox-Broadway continued to hold gross lead, scoring with "Black Watch," well exploited and doing better than expected. Capitol has been wired and has new policy of downtown second run talking films.

Estimates for Last Week

"On with the Show" held over at Music Box, doing good; 9,800 second week.

Portland (Publix) (3,500; 25-60)—"Dangerous Curves" (Par). Program picture. Fairly. Shorts; $11,500.

Broadway (Fox) (2,000; 25-60)—"Black Watch" (Fox). Big. Stage show; $14,000.

United Artists (Parker-Fox) (1,200; 35-50)—"Three Passions." Fair but not strong. Shorts; $5,000.

Music Box (Hamrick) (2,000; 50 all day). Second week of "On with Show." Held up; $9,800.

Oriental (Tebbetts (2,700; 25-35)—"Footsteps to Satan." Okay. Stage show; $6,000.

Pantages (Pan) (2,000; 35-50)—"Modern Love." Okay. Vaude; $10,000.

"On With Show" Close To Record at $14,000

Providence, July 23.
(Draw Pop, 315,000)
Weather Fair

Strong bills and fairly comfortable weather helped to pile up midwinter business. Loew's State led with "Idle Rich."

"On with the Show" at Majestic made the best business in town comparatively, nearly $14,000, almost sensational.

Estimates for Last Week

Loew's State (3,500; 15-50), "Idle Rich" (M-G-M). Shorts. Feature went over big; $19,000; okay.

Majestic (2,200; 15-50), "On with Show" (WB). Fine support bill. "Show" talk of town; big all week; $14,000; close to sensational record made by house on "Jazz Singer."

Strand (Ind) (2,200; 15-50), "Hole in Wall" (Par) and "Two Men and Maid" (T-S). Bill not so hot. About average all week; $10,500.

Victory (RKO) (1,600; 15-50), "Behind That Curtain" (Fox). House again having trouble with reproduction. Squawks continue. House booking fairly good bills, but poor amplification keeping patrons away; $7,500.

Fay's (1,600; 15-50), "Frozen River" (WB). Davey Lee on stage got kiddies and boosted the biz; $10,500.

Clara Bow in Home Town Gives B'klyn Par $65,600

Brooklyn, July 23.

Better picture fare last week with good figures all around. Paramount did a wow business with Clara Bow in "Dangerous Curves," jumping to $65,600. Clara's a former Brooklyn girl. Rudy Vallee on stage and going strong.

Strand did better than previously with "Twin Beds," to $17,500. Fox offered "Behind the Curtain," good thriller and plenty of vaude.

Estimates for Last Week

Paramount—"Dangerous Curves" (Par) (4,000; 35-50-75). Clara Bow gold mine in Brooklyn. Stage show. $65,600 very big for this season.

Strand—"Twin Beds" (FN) (2,800; 25-35-50-60-75). Fair at $17,500.

Fox—"Behind That Curtain" (Fox (4,000; 35-40-50-60-75). Interesting thriller and long array of vaude.

Metropolitan — "Eternal Love" (UA) (3,577; 35-40-50-75). So-so with vaude.

Albee—"Fashions in Love" (3,248; 35-50-60-85). With vaude. $21,000, fair.

Sid Bartlett's Contract

Los Angeles, July 23.

Sidney "Si" Bartlett has broken into pictures. He will be in M-G-M's "Road Show." Company has a five-year option on his services.

HEADLINING

Master of his profession is the keynote of the huge success of Joe Moss in the orchestra field.

Already a favorite of the social elite and a hit on Broadway, Joe Moss and his Hotel Astor Orchestra—Meyer Davis' music—is enthralling audiences at the R-K-O Palace this week.

Stanley Equals Penn in Pitts'g—Both at $32,000

Pittsburgh, July 23.

Unexpected happened here last week. Despite weather that rivaled the season's hottest, biz shot up all over. Just one of those things.

Paramount got a break. Par pictures tenanting each of the four downtown houses.

Clara Bow packed them into the Stanley to $31,000 jump of several grand over previous six days. Penn went to $32,200 with "Innocents of Paris," though Jack Osterman, here in Publix unit, meant some money at b. o.

Grand came along nicely with "Cocoanuts," in third and final week; about $14,000. Profitable engagement for Marx picture.

"On With the Show" opened Saturday, "Man I Love" well liked at Aldine and snared $11,000, excellent for summer.

Enright, in East Liberty, took a jump with "Twin Beds." Harris just eased along with "Scandal."

Estimates for Last Week

Stanley—(Warners) (3,600; 25-35-60). Clara Bow packed 'em with "Dangerous Curves," (Par) to $32,000. Charlie Melson's stage show, "Blue Skies" not bad and they're coming to see him in his last two weeks here. Takings represent real dough here, where the 35c. scale stays on until six o'clock, enabling only one full turnover at night for the 60c. price.

Penn — (Loew's-UA) (3,300; 25-35-60-75) "Innocents of Paris" (Par) and Wesley Eddy's stage show, "Wall Street Blues," accounted for nice $32,000.

Grand—(Warners) (2,000; 50-75). "Cocoanuts" (Par); 3rd, final week, $14,000 nice for this house. $50,000 for 3 weeks.

Aldine—(Loew's) (1,900; 35-50). "Man I Love" (Par) light but well liked and took $11,000, one of best weeks here this summer. Contest for girls in one of dailies stirred up interest.

Enright—(Warners) (3,700; 25-35-40-60). Looked up with "Twin Beds" (FN) and stage show. Picture's title probably responsible.

Harris—Continues to ease along slowly under new policy of straight pictures. "Scandal" (U) so-so.

W. B. "Show" on Run, $11,500; Big in Seattle

Seattle July 23.
(Draw. pop. 500,000)
Weather—Warm.

Renamed as 'There Is No Sin," the next picture at the Fox, "Madame X," will be an interesting experiment, due to too many trial pictures recently, the new name was given. Billed merely as "There Is No Sin."

Weather going into real summer, felt at b. o. "On With the Show" drew big lines nightly for loges and generals. Matinees way off, in spite cooling plants.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60). "Dangerous Curves" (Par). Clara Bow did her stuff to best crowds in months; $14,000.

5th Ave. (Fox) (2,500; 25-60). "The Drag" (FN). Dick Barthelmess oke. Nice stage show. Fair. $16,100.

Fox (2,500; 25-60) "Pleasure Crazed" (Fox). Biz still off; $6,000.

Blue Mouse (Hamrick) (900; 25-75) "Madonna of Ave. A" (WB). Dolores Costello has following; $6,800.

Music Box (Hamrick) (1,000; 50-75). "On With Show" (WB). Going big; $11,500.

Coliseum (Fox) (1,800; 25). "Stairs of Sand" (Par). Fair; $3,600.

Orpheum (2,700; 25-75) "Hole In Wall" (Par). Marcus stage tab. Biz off; $11,900—biz improving.

COAST PRETTY DRY

Hollywood, July 23.

If Volstead could have made the country as dry as the current physical condition of this state, he would have done something. Things are so parched here that police are now stopping cars going over Dark Canyon road, connecting highway between Cahuenga Pass and Burbank and demanding that everybody stop smoking while en route.

Several brush fires have repeatedly endangered the First National and Universal lots, the cops simply putting into effect rules applying to national forest preserves during the cloudless season.

"Curtain" Jumped Fox, Wash., $4,500 to $22,000

Washington, July 23.
(White Pop, 450,000)
Weather: Cool

"Evangeline," coupled with the personal appearance of Dolores Del Rio, got the town's interest centered in the Columbia last week. At the same time, "Behind That Curtain" jumped the Fox almost $5,000.

Others stuck at about the same figures as previous, which doesn't speak so well, in view of the great break in weather.

Estimates for Last Week

Columbia (Loew), "Evangeline" (UA) (1,232; 35-50). Del Rio in person did it; on several days, had to make an extra appearance; about $15,000, real business for an old house with two balconies, no cooling plant and other shortcomings; picture held over, but Del Rio not.

Earle (S-C Warner), "Wheel of Life" (Par) (2,244; 35-50). Tumbled but caught itself in time to beat average with $12,000.

Fox (Fox), "Behind That Curtain" (Fox), stage show (3,434; 35-50-75). Excellent reviews and comment, with good matinee trade, resulted in $22,000, $4,500 above week before.

Met (S-C Warner), "On With the Show" (WB) (1,585; 35-50). Plenty comment and interest in novelty of all color, backed up plugs from the dailies, resulted in second week count of $10,000.

Palace (Loew), "Divorce Made Easy" (Par), stage show (2,363; 35-50). House no longer playing hometown angle on Douglas MacLean, star of this one. Gross, though good, much below usual. Weather considered, $17,200 should have been better for this habit house of town.

Open Air Opera Opposish Pretty Strong in St. L.

(Draw. Pop., 1,000,000)
Weather: Warm and Cloudy

St. Louis, July 23.

Good houses last week, considering the weather. Clouds threatened almost every night with but little rain. Threats of rain did not affect crowds at the Municipal Opera, which set a record for attendance and naturally hurt film houses. The open air theatre in Forest Park seats 10,000 and was filled all week.

Davey Lee in person at the St. Louis attracted the kids, and that house did an excellent business with a poor show.

Estimates for Last Week

Ambassador (3,000; 35-50-65-75)—"Drag" (FN). Barthelmess. Lowry back in stage show; $26,400.

Fox (6,000; 35-75)—"River Pirate" (Fox). Vaude.

Loew's State (3,300; 25-35-65)—"She Goes to War" (UA). Shorts; $11,000.

Missouri (3,800; 35-50-65-75)—"The Gamblers" (WB). Rose's return in stage show; $16,500.

Grand Central (1,700; 50-75)—"On with Show," 4th week.

St. Louis (4,280; 35-65)—"The Shakedown" (U). Davey Lee in vaude.

TACOMA'S SPLIT WEEK

Colonial Tries It—Fair Return at $2,200

Tacoma, July 23.
(Draw pop., 125,000)
Weather—Hot

Pantages had "Dracula," experiment. Stage drama did just fairly but anyhow brought variety to the town.

Estimates for Last Week

Pantages (1,500; 1-1.50-2.00) "Dracula" (legit). Fair; $6,300.

Blue Mouse (Hamrick) (650; 25-75) "This Is Heaven" (UA). Vilma Banky liked; $4,000.

Rialto (Fox) (1,250; 25-35-50). "Movietone Follies" (Fox); $4,300.

Colonial (Fox) (850; 25-50) "East Is East" (MGM) and "Girls Gone Wild" (Fox). Split week, new policy tried for summer. Fair; $2,200.

"War" Light in K. C.; "Drag" Best, $21,500

Kansas City, July 23.

Hottest weather of the summer hit the theatres a terrible slap. All of the allurements of "cool inside" publicity did not help some.

Real business of the week was at the Mainstreet with "The Drag." So popular is Richard Barthelmess, the star, with the Mainstreeters that it pretty near means capacity when he is on the screen.

Newman with "The Gamblers" and Loew's Midland, featuring "She Goes to War," suffered badly. Reviewers tore the "Goes to War" picture to pieces. Quite the reverse was the attitude of the press on Menjou's "Fashions in Love," at the Royal. Papers were generous in praise. In spite of the good notices business but normal.

Following the policy adopted when "Show Boat" opened for a run at the Royal some weeks ago, premier showing of "Noah's Ark" was given Thursday evening, with the theatre jammed. Feature on run, 75c. top.

Estimates for Last Week

Mainstreet—"The Drag" (3,200; 25-35-50-60). Saturday and Sunday capacity, with turnaways, balance of week heavy. Strong vaude. $21,500.

Loew's Midland—"She Goes to War" (4,000; 25-35-50). Eleanor Boardman starred. Never got a start; $10,000.

Newman—"The Gamblers" (1,890; 25-35-50-60). Did not fare well. Title against it; $12,000.

Royal—"Fashions in Love" (840; 25-40). Menjou's at his best first talker unanimous verdict, but seems almost impossible to get heavy business for any program picture at this house, although it is building; $3,100.

Pantages—"Thru Different Eyes" (2,000; 25-35-50). Liked. Vaude; $8,000.

New Fox Still Holds San Francisco in Grip

San Francisco, July 23.
(Draw Pop., 750,000)
Weather: Cool

Summer vacations seem to effect picture shows. No other explanation for the lack of pep. Fox held up fairly well and of course the new theatre is getting the big biz of the town. It is a question whether the picture or a remarkably good presentation drew the crowds. But a slight falling off in 3d week from week before.

Clara Bow stimulated returns at the Granada, but the star did not equal her last appearance. Chevalier is on his 12th week at the St. Francis and holding well. The first week of Sophie Tucker at the Davies was a disappointment, while "On With the Show" shows signs of slipping in its second week at the Embassy.

Estimates for Last Week

Fox (Fox Loew) (5,000; 50-65-75-$1)—Fox "Follies." Slight decrease from week before, but comparatively speaking holding well at under $60,000.

Warfield (Fox-Loew) (2,672; 50-65-90)—"Broadway Melody" (M. G. M.) 3d, final week. $15,000.

Granada (Publix) (2,698; 35-50-65-$1)—"Dangerous Curves" (Par). Increases over week before, but not up to Bow average, $22,000.

California (Publix) (2,200, 35-50-65-90)—"The Cocoanuts" (Par). 2d week, fair at $16,700.

St. Francis (Publix) (1,375; 35-50-65-90)—"Innocents of Paris" (Par), may run forever. 12th week. $8,200.

Embassy (Wagnon) (1,365; 50-65-90)—"On With Show" (W. B.), 2nd week, slight shading at $12,000.

Davies (Wagnon) (1,150; 35-50-65-90)—"Honky Tonk" (W. B.) First week disappointing, but shows signs of building with Sophie Tucker. $7,000.

GOOD BUFFALO GROSSES

Plenty of Heat But Only 3 Houses Downtown Open

Buffalo, July 23.
(Drawing Population, 500,000)
Weather: Hot

Despite oppressive heat and seasonal depression, the three downtown houses remaining open here last week turned in excellent business.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65) "Dangerous Curves" (Par), "Circus Cabaret." Bow always good for substantial takings at this house; $32,900.

Hip (Publix) (2,400; 40-60) "Careers" (FN). Vaude. Slipped slightly but still kept well in running; $13,900.

Great Lakes (Fox) (3,400; 30-40-65) "On With Show" (WB). Delivered in good style and held over; $22,000.

Par's 4 "Money Pictures" on Broadway in Summer in Itself One Unique Box-Office Record

Last week's Broadway grosses tend to indicate the picture parlors are happily immune to the deep summer blight currently ossifying the legits.

Statisticians estimate the population of Greater New York to be over 1,000,000 persons fewer in the heated season than during the rest of the year. This huge absentee body of citizens seems to be felt by the dramas far more than by the flicker galleries, even though as usual in hot weather New York holds 150,000 transients daily.

Running the index finger down the Broadway film roster discovers a number of sizable grosses, and particularly strong against the supposed handicap of the weather. Nothing sickly about the Roxy's $97,900, and the Paramount Clarabowed to $82,300 with "Dangerous Curves." Capitol's $57,400 not bad either, with Columbia's "Fall of Eve."

In further evidence that when the picture is there the crowds will be, weather regardless, is the Rialto's $23,000 week-end (Sat.-Sun., 20-21) with "The Mysterious Dr. Fu Manchu," which makes the fourth Paramount money picture on the street. That is in itself a unique record for Broadway in hot weather.

"Thunderbolt" is just winding up a dough engagement at the Rivoli, "Four Feathers" is close to the sell-out at the Criterion, and the Bow dido is sticking for a second week at the Paramount.

In the $2 division "Smiling Irish Eyes" succeeded "Broadway Babies" at the Central last night (Tuesday). "Bulldog Drummond" blows the Apollo Sunday. "Broadway Melody" has about three weeks more to go, and "Hallelujah" is due at the Embassy.

Estimates for Last Week

Apollo—"Bulldog Drummond" (UA) (1,270; $1-$2) (12th and final week). Hoisted itself bit to $9,400, but out after this week and three months. Possibly follow "Evangeline" at Rivoli. Made money all the way and leaving before dipping into blood.

Astor—"Broadway Melody" (M-G-M) (1,120; $1-$2) (24th week). Quoted at $15,000.

Capitol—"Fall of Eve" (Columbia) (4,620; 35-50-75-$1.50). Farce gathered $57,000, nice showing for independent film in big house and following month's engagement at $2. Of bona-fide indies Columbia in last year has had greatest number of Broadway showings.

Central—"Smiling Irish Eyes" (FN) (922; $1-$2). Colleen Moore picture christened last night (Tuesday). "Broadway Babies" tarried for month.

Colony—"Show Boat" (U) (1,900; 35-50-65) (3d week). U's favorite craft has displayed speed on repeat. Cruised along brightly in 3d week to better than $10,000.

Criterion—"Four Feathers," silent (Par) (802; $1-$2) (7th week). Trying to figure drawing power of this one is a major sport along Broadway. At $13,100, lots of vitality. Those who don't like talkers pointing to the golden silence of "Feathers." Next, probably "The Virginian," but indef.

Gaicty—"Black Watch" (Fox) (808; $1-$2) (10th week). Stayed longer than expected. Tinged with claret. Pegged around $5,000.

Globe—"Melody Lane" (U) (1,418; $1-$2) (2d week). First full week quoted pretty high, so that's out. Eddie Leonard, star, old fav in these parts, but pic badly pannd and not doped to stick. Rent for house $6,000, and if even break, lucky.

Paramount—"Dangerous Curves" (Par) (3,666; 35-65-75-$1). Best since Rudy Vallee made his social debut here. Second picture in house history to be held over. Critics didn't like picture, but public did; $82,300.

Rialto—"Dr. Fu Manchu" (Par) (1,900; 35-50-85). Adaptation of Sax Rohmer's heavy-selling goosepimple yarn started off like prairie fire. Weekend grossed $23,000. Final week of "Alibi" $24,500.

Rivoli—"Thunderbolt" (Par) (2,200; 35-50-85) (5th, final week). Few get a sixth week at this house. But "Thunderbolt" heavily profitable and took house record on opening week. Bettered 3d week gross by $600 for $26,800. "Evangeline" (UA) next.

Roxy—"Pleasure Crazed" (Fox) (6,205; 50-75-$1-$1.50). Good average week. No fireworks but dividends; $97,900.

Strand—"Twin Beds" (F. N.) (2,900; 35-50-75). Second screen version of a venerable Al Woods farce, done by every dramatic stock in the country; $26,000.

Warner's—"Drag" (F. N.) (1,360; $1-$2) (5th week). Human story liked. Demand continues pretty steady, climbing with weather breaks. Close to $14,000. Pushed out Aug. 3, to make room for Jolson's "Say It With Songs," Aug. 6.

Winter Garden—"On With Show" (WB) (1,494; $1-$2) (9th week). Running mate to "Drag" also remarkably steady, although not capacity; $15,700 distinctly okay for length of engagement.

Hot Picture

Hollywood, July 23.

More than a score of actors became prostrated by the intense heat, registering at times as high as 135 degrees, in filming scenes on "Sally" for First National at Burbank.

Unusual degree of heat, never before experienced on an enclosed stage, was generated by the necessity of 150 sun arcs focused on the set to facilitate recording the scene in Technicolor. Actors could not work under this glare more than two minutes at a time, the same as during the last heat wave.

At one time the building got so hot that the fire chief ordered work be stopped for two hours while the structure cooled off.

Mastbaum with "Curves" Smashes for $49,000

Philadelphia, July 23.

Weather: Very Cool

Cool, almost fall-like weather, no rain, good box-office pictures and the number of downtown houses cut to a minimum.

That gave every indication of producing good business last week and the hope was justified, though not in every house. The Mastbaum enjoyed its most prosperous week in almost two months with "Dangerous Curves." Gross reported at almost $49,000 and the picture responsible, not the stage bill.

Fox also had a highly satisfactory week with "Behind That Curtain" film and another Fanchon and Marco show, "Up in the Air." Combination coaxed about $32,000, also above recent hot weather average.

"Drag" wound up two weeks at the Boyd to excellent trade, at around $18,000. Picture was highly praised and should have stayed longer but didn't, as the Warner people were bent on bringing "On With the Show" in. Latter opened very strong this week, and with plenty of extra advertising should be good for three or four weeks.

Disappointment was "The Rainbow Man" at the Stanley. Eddie Dowling got personal credit for his work, but the reviewers could not warm over the picture, and the jinx that has been following the Stanley continued. No stage bill. Despite cool weather, week's gross not over $24,000. Picture, however, held over.

This week's pictures include "River of Romance" with Buddy Rogers at the Mastbaum; "Pleasure Crazed" at Fox; "On With the Show" at Boyd; "Rainbow Man" at Stanley, and "Gamblers" at Karlton.

Estimates for Last Week

Mastbaum (5,000; 40-50-75) "Dangerous Curves" (Par). Clara Bow and picture, highly popular. First real smash house has had in almost two months; $49,000.

Stanley (3,700; 35-50-75). "Rainbow Man" (Sonoart-Par). (1st week). Dowing liked but not so picture. Week at $24,000.

Fox (3,000; 90), "Behind That Curtain" (Fox). Received mixed notices, but stage bill helped out lot; business strong at $32,000.

Boyd (2,400; 35-50-75), "Drag" (F. N.). 2nd, final week, though business warranted longer stay. $18,000. "On With the Show" in for run.

Karlton (1,100; 50), "Wheel of Life" (Par). Not so forte with $3,500 reported.

ON JOLSON'S NEXT

Los Angeles, July 23.

Walter Anthony and L. G. Rigby assigned to write screen play of "Mammy" for Al Jolson and Warners.

At the same studio J. Grubb Alexander will write the dialog for "Isle of Escape."

"Here 'Tis"
Yours Very Truly
LITTLE JACK LITTLE

Known and idolized by millions. Now in England, my native land. Getting acquainted with the relatives.

Motoring through the British Isles. What a vacation!

Stanley, Balto, All-Sound; Good Grosses Last Week

Baltimore, July 23.

(Draw Pop, 850,000)
Weather Clear and Cool

Baltimore's biggest seater, Stanley, has given its orchestra notice and the house will go all-sound beginning Aug. 1. This is the bitterest blow handed the local musicians since the all-wire policy went into effect last year. It leaves only the Century, Keith's and the Hipp with musicians on the hoof, and the latter house is closed for the summer.

There is little likelihood that either the Century or the two combo houses will follow the other theatres in the all-wire policy. All three lean heavily on stage shows.

Fine weather last week gave the houses a good break. At the Stanley Vilma Banky in person Monday and Tuesday with "This Is Heaven." The "in person" stuff was a riot, equaling the jam caused by Del Rio's personal appearance at the same house several weeks ago.

Century was rather good last week with "Wheel of Life." Upstairs Valencia above average with "Prisoners," while the uptown Parkway b. o. panic with "Cocoanuts."

The combo Keiths has installed a resident revue troupe, Raynor Lehr Co., as a mid-summer substitute for the Keith vaude end of their bill, and the idea is registering.

The New, now operating on a two-week policy, opened "Behind That Curtain" to good business.

Estimates for Last Week

Stanley (Loew, Stanley-Crandall), "This Is Heaven" (3,600; 25-60). Opened with two record-breaking days due to Vilma Banky in person. Matinees on two days biggest in house history. Trade slipped later and just good average week at $18,000.

Century (Loew), "Wheel of Life" (3,200; 25-60). Opened big and held up two days. Easing off Wednesday on. Stage show, "Surprise Party," average; $21,000, good in mid-summer.

Valencia (Loew-UA), "Prisoners" (1,500; 25-50). Corinne Griffith accounted for above average draw. House now using first runs with varying results. Satisfactory at $2,800.

Parkway (Loew-UA), "Cocoanuts" (1,000; 15-35). Near capacity day and night. Surprising mid-summer business. Not house record, but close at $5,000.

New (M. Mechanic), "Behind That Curtain" (1,500; 25-50). Advance publicity got this one off to good start and fine weather break kept up momentum. Above average opening week at $8,500. Holding over.

Keith's (Schanbergers), "College Love" and Raynor Lehr Revue Co. (3,200; 25-50). Revue troupe in tab musical operating on pretty much same policy as Smith Co. at opposition Hipp in winter. This house has advantage of location plus wired, and is better summertime stand. Good at $12,000.

Who'll Remake "Dove"?

Hollywood, July 23.

United Artists plan to remake "The Dove" as a talker. It has not been definitely decided what producer will be assigned to make it.

In the event Edwin Carewe makes it, he will star Dolores Del Rio. If Roland West is assigned to the job he will co-feature Lupe Velez and Chester Morris.

Par's Sound Low, "Fashions" $16,500; State, L. A., $29,800—"Heaven" $16,300

4th Dimension

Los Angeles, July 23.

Doc Marstan, psychologist at Universal, is trying to sell Carl Laemmle, Jr., the idea of going in for fourth dimension pictures by the aid of X-ray to be used in filming his book, "Emotions of Normal People."

Book was published in 1928.

Montreal Grosses Near Town's Summer Highs

Montreal, July 23.

(Draw Pop, 600,000)
Weather Fine

Cool weather from Wednesday on gave grosses a chance to climb back to normal. All other theatres in district closed, which gives b. o. another fillip, with the result that grosses are making records for time of year. A flock of film stars blew into town Friday, Saturday and Sunday—Vilma Banky, Victor McLaglen and Rod La Roque.

Palace with "Desert Song" came near breaking its mid-summer high with $25,000. Held over.

Capitol had outstanding picture in "Alibi." Drew number of the literati and had big houses all week, running second to Palace with $18,000, quite good for mid-summer.

Princess put on first color talking picture seen here in "Redskin," attracting good houses; $12,000 at low admission prices and smaller seating than other main stems, good for the theatre.

Loew's showed prizefight picture in "Man I Love," rating 50-50 with vaude and got $16,000, above average for house.

Neighborhoods had poor Saturday and Sunday, but picked up heavy money later in the week with the cooler weather.

Estimates for Last Week

Palace (FP) (2,700; 40-75), "Desert Song" (WB). Close to 50 per cent better than previous week and at $25,000 held over. One of the best takes in years at mid-summer.

Capitol (FP) (2,700; 40-65). "Alibi" (UA). Rated among best films seen here this year. Drew well all week; $18,000, first-class for season.

Princess (CT) (2,100; 30-55), "Redskin" (Par). All color, novelty here and took well. Richard Dix locally popular; $12,000, about average for season. Former legit house.

Loew's (FP) (3,200; 35-60), "Man I Love" (Par). Equal draw with vaude; $16,000; steadily better gross each of last three weeks.

New Film Co. Plans L. A. Plays as Well as Pictures

Hollywood, July 23.

Cortlandt Pictures, recently incorporated under California laws, has taken an option on Burbank property with object of building a studio.

Cortland J. Van Deusen, president, says the company will produce features, short domestic farces and put on stage plays in Los Angeles. L. F. Marsh, local attorney, is vice-president, and Hunter Keasey, secretary-treasurer and general manager.

Photocolor All Ready

Apropos of nothing in particular (unless it could be the sensational performances of Technicolor stock) Photocolor Corp. issued a statement this week that it was ready to enter "into active participation in the field of color production."

This is the concern with laboratory and studio in Irvington-on-Hudson which has been claiming new principles in color photography for two or three years, but hasn't definitely shown anything publicly. Statement quotes President F. E. Nemee.

Monorail Sept. 1

Hollywood, July 23.

Paramount's overhead monorail system for shifting scenery will be completely installed by Sept. 1. All stage sets and properties will be picked up by giant grippers at place of storage and deposited on the stage where desired. Electric equipment will be installed and "struck" by similar method.

Los Angeles, July 23.

(Drawing Population, 1,500,000)
Weather Hot

Plenty hot again and the picture theatres had to fight it. Endurance fliers, Mendell and Reinhardt, helped the State a bit in reaching $29,800, although Norma Shearer means much locally and was in "Mrs. Cheney." But the Paramount waged no such successful battle with Menjou and "Fashions in Love." Despite a boosting editorial for Menjou, appearing in the Examiner, the star could only draw $16,500, which is low for the theatre since going all sound. Menjou also holds the bottom figure on this site at $15,500, when it was the Metropolitan and had stage shows.

"Hollywood Revue" maintains its local leadership at better than $31,000 and is holding stronger than any of the other run pictures currently displayed. "Madame X" took a $2,000 tumble to $9,400 on its third Criterion week, and "Show Boat" is due here tomorrow (Wednesday). "Gamblers" had just a fair second week at Warners with $17,000, and "Honky Tonk" opened here yesterday (Monday). House has announced that its policy for the remainder of the summer will be just fortnight runs regardless of box office.

"Alibi" went into a second run at the Egyptian, doing neatly enough with a stage show at $9,400. "Exalted Flapper" nabbed $6,500 at the Boulevard, not bad, and "The Divine Lady," also a second run, turned over $12,500 to the Hillstreet. First week of "This Is Heaven" at United Artists got $16,500, just all right, and "Broadway" is simply stringing it out at the Biltmore to less than $6,000. Carthay Circle and "Four Devils" gave in stubbornly, showing a sixth week of $8,300, with "Dynamite" (M-G) here this Thursday (July 25).

Estimates for Last Week

Biltmore (Erlanger), "Broadway" (U) (dialog) (1,550; 50-$1.50) (6th week). Not getting anywhere at less than $6,000; felt heat wave with no means of cooling.

Boulevard (Fox), "Exalted Flapper" (Fox) (dialog) (2,164; 25-50). Okay week with this one; no rave, but satisfying in lieu of burn-up days; $6,500.

Carthay Circle (Fox), "Four Devils" (Fox) (dialog) (1,500; 50-$1.50) (6th week). Has held its own surprisingly well; $8,300 only about $100 down; "Dynamite" (M-G) opens July 25.

Criterion (Fox), "Madame X" (M-G) (dialog) (1,600; 25-75) (3d week). Slipped to $9,400 and out tonight in favor of "Show Boat" (U) tomorrow (Wednesday) returning after a twice daily sojourn.

Egyptian (UA-Fox), "Alibi" (UA) (dialog) (1,800; 25-75). Classes $9,400 as pleasant; picture previously downtown and had stage show help here.

Chinese (Fox), "Hollywood Revue" (M-G) (dialog) (2,028; 50-$1.50) (4th week). No real signs of weakening as yet; eased past $31,000 to retain local leadership; "Cockeyed World" (Fox) definitely set as successor and probably moving in at first sign of faltering by revue film.

Hillstreet (RKO), "The Divine Lady" (WB) (sound) (2,950; 25-75). Second showing for this picture in town and satisfactory; $12,500.

Loew's State (Loew-Fox), "Last of Mrs. Cheney" (M-G) (dialog) (2,042; 25-$1). Endurance fliers, Mendell and Reinhardt, rushed in here day after they came down; gave them five days to help b. o. and boys a factor in $29,800; Norma Shearer, however, powerful locally.

Paramount (Publix), "Fashions in Love" (Par) (dialog) (3,595; 25-75). Menjou film turned in worst week since house adopted sound policy; personal boost editorial for star in morning daily apparently made no difference; 'way off at $16,500.

United Artists (Pub-UA), "This Is Heaven" (UA) (dialog) (2,100; 25-$1) (1st week). Opened July 10 and $16,300 only fair; "Four Feathers" (Par) here tomorrow (July 24).

Warners (WB), "The Gamblers" (WB) (dialog) (2,756; 25-75) (2d and last week). Finished to $17,000; figure not particularly strong; for remainder of hot weather house only holding features two weeks regardless of business; "Honky Tonk" opened yesterday (Monday).

FLOATS AS BALLYHOO

Hollywood, July 23.

Two Universal electrical floats, used in the recent convention parades, are spotted at advantageous street intersections, fully illuminated at night.

It's a ballyhoo for the current showing of "Showboat" and "Broadway."

Fox Stock Advances 2 to 90, Other Issues Marking Time

Week was inconclusive in either direction, shedding no new light on the probable trend of the amusement group in their next move. Theatre issues have been marking time. One week they show moderate strength, but the climb toward old highs has been laborious, even when the list has showed strong spots in other divisions.

Hard won ground on the advance was speedily cancelled when selling made its appearance in any general way. No single issue in the film section seemed to be able to take on the character leadership for the rest.

Volume of Grading

A good example is Fox. Up to early last week this stock had got up out of its low ground around 85 and was moved up gradually to 93. Trading to accomplish the climb was large. Then came the accident to William Fox and the shares sold off precipitately to 88, cancelling in half a session all the progress of 10 days. Sponsors rallied their stock to around 91, but Monday it was back to 89. Yesterday it jumped back to 90½ under moderate dealings.

Same thing happened to Paramount within a few points of its old top at 72, only to retreat. It may or it may not be significant that large transactions characterize the upswings, while the declines in both cases were accompanied by very moderate turnovers. In the case of Paramount prices are supposed to be at the dictation of pool interests, and idea is pretty widely held that the issue is being groomed for a fall campaign.

Lately bullish propaganda has appeared in behalf of this security. Company estimates have been circulated to indicate that second quarter earnings established a record for April-June period and also for the half year. Par is well regarded by many traders on the logic that, assuming an autumn bull market, the whole group ought to be in favorable position to participate because the business then will be entering upon its best six months of the year and a demonstration could easily be staged on the basis of brilliant current profits. There is likewise the chance that renewal of merger talk might easily be used to skyrocket any one of the issues logically in line for such a development and the rest of the group might ride to new tops on the impetus imparted to one.

Possible Favorites

At any rate the theatre shares have done nothing much during the forward movement that started late in May and has continued in various sections in the list ever since. For that reason when the market turns from its present favorites it might well give the needle to the theatre issues, just because as a group that haven't so far been exploited.

Last fall it was the motors. When they had been ridden to death, speculative energy went into the coppers for a time. Latest vogue is the utilities. It well might be that all the amusements are now purposely being neglected but held in reserve by waiting pools.

Yesterday's Prices

Leading Amusements

Stocks.		High.	Low.	Last.	Net chg.
1,800	Fox	90⅜	87⅝	90⅜	+2
700	Loew	57	56¾	56¾	— ¼
2,600	Par	66⅝	65¼	66	+ ¼
59,000	RCA	83¼	78⅝	83¼	+4¼
8,100	RKO	37	36⅛	37	+ ¾
400	Shub	41	40	40	....
4,300	Warner	59⅝	58⅞	59⅝	+ ⅛

Shubert Off

Only wide move in months has been the crash of Shubert from above 70 to a low of 36¾ two weeks ago. It rallied to 46 or thereabouts, but now has slipped back to 40. Market observers already are pointing to the slump as foreshadowing a revision of the dividend rate, J. J. Shubert's statement to the contrary notwithstanding. At the present market Shubert would represent a yield of 12½ per cent. on the basis of present payment of $5 a year.

RKO Setback

Monday's pressure on the list was felt severely by some of the amusements. Sales were in minor volume except in the case of Radio-Keith and Warner Bros., both of which suffered. Warner was down more than a point to 59¼ on sales of 21,000 shares, while R-K-O gave way nearly 2 points close to 36 on sales of about 16,000 shares. Setback halted what looked like promising upswings in both issues.

Other allied stocks slipped, but volume was comparatively small, as in the case of Par, down 1½ on sales of 8,800, compared to sales above 30,000 in the churning process 10 days ago. Warner selling probably on fact that good news of dividend rate at $3 and an extra 12½ cents is now out.

Par has the characteristics of a maneuver by a pool to shake off an outside following, while Radio and Warner look more like distribution. Pathe has fared badly over two weeks of steadily declining prices. Retreat is gradual—almost imperceptible—but steady. Compared with recent levels around 12, Pathe common has now gotten below 9 and 19 for the "A" stock.

Loew has acted rather well despite the gyrations of Fox, holding above 57 generally and remarkably light on dealings. Campaign was carried on in the Fox theatres stock on the Curb for a while, but seemed to meet opposition Monday. Week before last Fox theatres gained nearly 5, to 27. Trailers apparently figured it time to turn paper profits into cash.

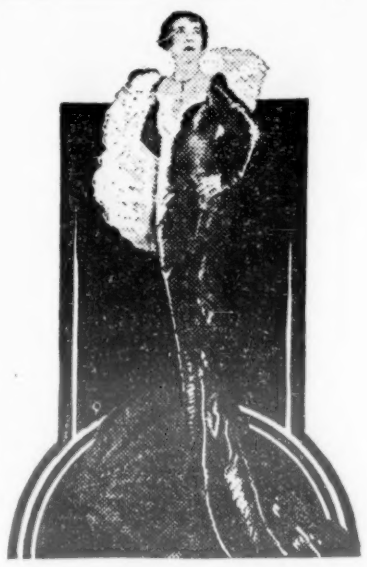
Selling Well Absorbed Monday

General Theatre Equipment, the new combination of Int. Projector and other elements, staged a side show upon starting on the Curb where voting trust certificates are dealt in. Usual ballyhoo to get distribution for the new stock took place on a moderately ascending scale. Range held 31¼-32½. Parallel operation in Int. Projector carried that stock to a new top at 31½, based probably on prospects for profitable conversion sooner or later in a cleanup of scattered outstanding holdings.

Summary for week ending July 20:

STOCK EXCHANGE

1929 High.	1929 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge
41⅞	32¾	2,000	American Seat (3)	35½	33	35	+ 2
30¾	25	2,100	Consol. Film pfd (2)	26	25¼	25⅝	— ⅝
237⅞	168	7,500	Eastman Kodak (8)	201⅜	195⅛	196¾	— 4¼
84½	48½	11,100	Loew (3)	59⅞	56¾	56¾	— 2½
110¾	93	400	Do. pfd. (6½)	96	95⅛	96	+ 1
46⅝	25	....	Keith	..	..	40	.....
138	94½	300	Do. pfd. (7)	118	116⅛	117⅛	— ⅞
101	80¾	34,200	Fox Class A (4)	94¼	87	89⅛	— 4⅜
24	17½	1,300	Madison Square Garden (1½)	18¼	17½	17½	— ½
27	24	100	Metro-G.-M. pfd. (1.80)	24⅞	24⅞	24⅞	— ⅛
60¾	12½	8,300	Motion Picture Cap	56¾	52	52	— 6
72	55⅛	210,600	Paramount-Famous-Lasky (3)	69⅜	65⅛	67¼	+ ¾
14⅞	7½	15,300	Pathe Exchange	9¾	8⅝	8⅝	— ¼
30	13½	3,700	Pathe Class A	21¾	18¾	19⅛	+ ⅝
114	68¼	302,000	Radio Corp of America	84½	76⅞	81¾	+ 3⅛
46⅞	19	75,600	Radio-K.-O.	39½	37½	38	— 1
74½	36¾	2,200	Shubert (5)	41	39⅝	40	— 2½
93	80	340	Universal pfd. (8)	82⅛	80	82⅛	+ 2
63	54¾	134,100	Warner Bros. new (3)	63	59⅝	60½	— 1
			CURB				
19	2⅞	48,200	Acoustic Prod.	6	5	5¾	+ ¼
27½	18	3,500	Con. Film Ent	22⅞	21⅛	21⅛	— 1⅞
38¾	28	8,200	Col. Pictures	34⅞	32⅛	33¾	+ ½
37⅞	21½	57,300	Fox Theatres	28⅜	25⅛	26⅞	+ ⅛
..	..	39,500	Gen. Theatre Equip w. i.	32½	31½	32½	.....
31½	19⅞	46,800	Int. Project	31½	27¾	31	+ 1¼
49½	19	....	Loew rights	..	..	24¾	.....
35¼	25	....	Nat'l Screen S.	..	..	26	.....
25⅞	7	14,200	Nat'l Theatre Sup	23⅞	22	22¾	+ ⅜
			BONDS				
97	90	$7,000	Keith 6's, '46	90½	90	90	— ⅝
124	103	3,000	Loew 6's, '41	108	107¼	107¼	— ⅛
100½	95⅝	24,000	Do. ex-warrants	97	95½	95½	— 1½
81	70⅛	18,000	Pathe 7's, '37	72	70½	70½	— 3
100¾	96⅜	19,000	Par.-Famous-Lasky 6's, '47	98½	97½	97½	— ½
91½	75	1,010	Shubert 6's	75	75	75	.....



MISS RENIE RIANO

A million critics can't be wrong. They all rave about Renie Riano; a grand verbal verdict that she is the funniest, dancingest comedienne still uncaptured by the talkers.

There's nothing Miss Riano can't do to entertain an audience. An all-round feminine hit, with Fanchon & Marco Ideas.

Grauman Dinner

Los Angeles, July 23.

Testimonial dinner to Sid Grauman at the Biltmore (July 17) started at eight and at 1:30 the boys started to put together a dice game, walking out on an F. & M. troupe brought over from the State. Meanwhile, the event had become notable in having Al Jolson open the show. But it took a train to do it, Jolson leaving for the east that night after warbling "Old Man River."

Speakers included G. L. Eastman (Chamber of Commerce), George Jessel, Mayor Porter, Harry Richman, Harold B. Franklin, Irving Thalberg, Bugs Baer, Joe Scott (attorney), Jack Warner, Jesse Lasky and Joseph M. Schenck, with Jack Benny handling the introductions.

Guest of honor concluded, prior to which Franklin had presented him with a gold key to all Fox Coast theatres for his mother, who was present, and Grauman was tendered a platinum wrist watch from the mob by Schenck. Among the floor specialties Bee Palmer bowled the boys over with a great arrangement of a specially hot number. She can still sing a song, but encored with "Eli, Eli."

Jessel went back to his Eddie Cantor dinner routine, clicking. Benny rid himself of a few arrows, and Baer had developed a Johnny Bourke war routine. Bugs went out front with the admonition to Grauman that if Sid were contemplating marriage not to forget that when Lindbergh now says "We," he'd better not mean that aeroplane. About 400 present in the ballroom, with the floor clear for performers.

WARNERS ON $3 BASIS

Extra of 12½ Cents Also—Payable Sept. 1

Warner Bros. directors voted dividend of 75 cents for the quarter on the new stock, payable Sept. 1 to holders of record Aug. 10. At the same time an extra of 12½ cents was declared, payable in like manner.

This puts the new stock on an annual basis of $3. Stock did nothing marketwise upon the announcement, directors' action having been discounted by announcement made when the old stock was split two for one several months ago.

Theatre Equip. Listed

Stock of the new equipment combine, General Theatre Equipment, entered into trading on the New York Curb last week, opening with heavy transactions in the usual campaign for distribution.

Dealings are in the voting trust certificates on a "when issued" basis. Price range was 31-32⅜.

Additions to the directors were announced as follows: W. O. Michel, vice-president of the International Projector, who will hold same office in new company; W. E. Green, vice-president National Theatre Supply; S. R. Burns, vice-president of Projector; Charles W. Higley of same company, and O. E. Koegel, general counsel of Equipment.

Only 2 Studios Ignore Silent Versions; Lots of Product for Unwired Houses

Hollywood, July 23.

Unwired theatres will find an abundant supply of silent films on the '29-'30 programs. With but two exceptions every major studio on the coast is assembling a silent print of practically all subjects sent out in sound. Exceptions are United Artists, which has made no silent pictures since November, and Radio Pictures, which has announced 15 of its 30 subjects will not have silent prints. There is a belief in the studio this is subject to enlargement as to silent prints.

Paramount has assembled a silent print of the eight subjects which at first it was intended to make in dialog only. Studio is up to date on its silent versions, and it is declared it will continue as such the remainder of the year.

Although Fox recently announced no more silent versions would be issued, it is stated there has been a reversal of the policy and that almost all Movietone prints would have a silent companion. "Married in Hollywood" is a certainty.

One of the larger companies estimates 1,200 of its accounts bring in 85 per cent. of its returns. While it is conceded all of the 1,200 represent wired houses, consideration is being given to the thousands of theatres which will not be wired this year. Company is going after that remaining 15 per cent., knowing that it represents much money.

Another factor influencing silent distribution is to keep the brand name before all theatre owners and the picture going public. In some cases millions of dollars have been spent in exploiting the brand name, and it is considered not good business to permit any section of the country to forget that corporation is still on the map. One distribution chief is quoted as saying he wants every exchange to be able to offer any customer, no matter how small, a print of any picture made by his company, either silent or in sound.

Knife-and-Fork Denial

Los Angeles, July 23.

Every time a report gets around that his engagement to a picture star is off, a studio exec throws a party at one of the big hotels in his fiancee's honor—just to make a chump out of the rumor.

Lad goes for about $600 a sitting, and the gossip sponsors at least three dinners a year. Prospective groom invites about 75 people each time to prove that he and his betrothed are still speaking.

Mike Levee Off U. A.; Exec. Mgr. Par Studio

Los Angeles, July 23.

M. C. Levee leaves United Artists Aug. 1 to become executive manager of Paramount studio Aug. 15. He will replace Jack Gain, who will become contact man between Hollywood and Long Island studios.

Levee built old United studio, now Paramount's then organized United Studios Company which he headed until sold to Paramount. He then became general manager of First National and two years ago went with United Artists in similar capacity.

Freelance P. A.'s Meet

Hollywood, July 23.

Freelance contingent of press agents belonging to the Wampas held three meetings last week in an effort to map out a definite program of operation governing this division.

Resolutions were adopted to devise a standard contract carrying a minimum fee to be used by all freelancers in signing up publicity accounts. Another resolution was passed to keep the governing board informed at all times on delinquent accounts and to turn in all uncollected accounts for the attention of a legal staff to be engaged for this purpose.

Code of ethics is also being mapped for the handling of people under contract to studios.

More "Angels" Delays

Hollywood, July 23.

Unable to secure Dorothy Mackaill for the same part played by Greta Nisson in "Hell's Angels," because of the former's present Warner film, Caddo has been forced into another delay on the air picture.

Silent version is already completed, but cannot be released until scenes where dialog is necessary can be made. Original cast, with the exception of Miss Nisson, will be used in the talking version with James Whale borrowed from Paramount to direct.

More than 2,500,000 feet of negative has been shot on this picture. Were it not for the system used in cataloging the negative, making it possible to pick any scene at a moments notice, it would require a year to match the negative with the master positive print.

ACTORS LOANED

Hollywood, July 23.

Interchange of contract actors reported for last week include Gaston Glass, loaned by James Cruze to W. B.; Regis Toomey from Par to Pathe; Jack Mulhall from F. N. to W. B.; Chester Morris from U. A. to W. B.; John Mack Brown and Leila Hyams from M-G to Col, and Lupe Velez to Inspiration.

Eastman's Rep on Coast

Hollywood, July 23.

E. P. Curtis, sales manager of picture film for Eastman, arrives here July 25 for a two weeks' business visit.

He is flying the distance.

On the Line

Hollywood, July 23.

Allan Clay Hoskins has put his name on the dotted line with Hal Roach.

He's also known as Farina.

Asst. Directors Meet

Los Angeles, July 23.

Third organization meeting for assistant directors was held Sunday night. It was decided to extend the scope of the contemplated assistants' union to include unit production managers and later script girls.

Charter from I. A. not yet received but expected this week. Claim is made that 75 per cent of the assistant directors are in or with the organization. No officers or other official business will be instituted until charter is granted and received.

Non-Union Truck Drivers Passed Up by Cameramen

Los Angeles, July 23.

Two sound trucks from the Warner lot taken to Riverside, Cal., by First National's "Little Johnnie Jones" unit were unable to shoot exteriors when trouble developed with union cameramen over trucks being manned by non-union employees.

Result was unit took "wild" silent shots of race track scenes, with sound later faked at studio.

Eddie Buzzell finished his work in this picture Saturday and leaves for New York tomorrow (Wednesday).

DIXIE McCOY'S TALKER

Hollywood, July 23.

Dixie McCoy, agent and intermittently producer of legit shows, is going into talking picture production. Plans to start at once at Tec-Art studio on series of one reel novelty talkers.

First is to be "A Thousand Feet of Life." Ramon Romeo is doing the script and dialog.

Thalbergs East

Los Angeles, July 23.

Norma Shearer and Irving Thalberg are due in Washington Tuesday to confer with Treasury Department officials regarding income tax returns made out by J. Marjorie Berger, income tax expert. He is now under indictment for allegedly incorrectly making out returns of various film personages.

After the Washington conference Thalberg will go to New York.

STILL the BEST SELLING BOOK of the year!
The spotlight has now been turned on the announcements of all product for 1929-30.
SMART SHOWMEN ARE SOLD MORE THAN EVER ON
FOX
MOVIETONE
18 ALL TALKING DRAMAS
4 ALL TALKING MUSICAL DRAMAS
2 ALL TALKING WESTERN DRAMAS
7 BIG MUSICAL COMEDIES
2 BIG OPERETTAS
7 ALL TALKING ALL SINGING COMEDY DRAMAS
5 PART TALKING DRAMAS
3 ALL TALKING COMEDIES
first annual announcement
TALKING AND SINGING MOVIETONE PRODUCTIONS
the ONLY announcement of talking features ONLY

WITH 48 MOVIETONE TALKING NATURALS IS YOUR ONLY LOGICAL PRODUCT FOR 1930

SUNNY SIDE UP

Janet Gaynor and Charles Farrell in their first singing, dancing and all talking musical comedy, with color sequences. Written and composed by De Sylva, Brown and Henderson. Directed by David Butler. Stage embellishments by Seymour Felix. Cast includes Marjorie White, El Brendel, Sharon Lynn, Myrtle Stedman, Frank Richardson, Dorothy Whitmore, Peter Gawthorne.

The INTERNATIONAL REVUE

All the world as a stage for a lavish musical and dancing potpourri, with the beauties of five continents heading a large cast. Words, book and music by Walter Donaldson and Edgar Leslie. These writers have written more hits than can be counted on an adding machine. The International Revue tops anything they've ever done!

AMERICAN BEAUTY REVUE

A box office title for a musical comedy that couldn't help being a box office gold rush. The most beautiful girls in the country singing and dancing to the songs of Roy Turk and Fred Ahlert, writers of the current "Mean to Me," and hundreds of other best selling songs.

FOX MOVIETONE FOLLIES OF 1930

Bigger, better, brighter, funnier than the record-breaking girl and music pioneer, "Fox Movietone Follies of 1929." Words and music by the same hit writing composers, Conrad, Mitchell and Gottler. With a perfect cast of entertainers, catchy songs, peppy dances, beautiful girls—everything you had in the first of the annual series and a whole lot more.

MELODIES OF 1930

Another musical comedy written especially for Fox Movietone. Words, book and music are by L. Wolfe Gilbert and Abel Baer, veteran writers of musical comedies and songs. Their names and records are guarantee enough that "Melodies of 1930" will be one of the big box office winners of next season.

WHY LEAVE HOME?

Musical comedy version of the successful stage farce, "Cradle Snatchers," with music and book by Conrad, Mitchell and Gottler. Directed by Raymond Cannon, with stage direction by Walter Catlett. Cast includes David Rollins, Nick Stuart, Walter Catlett, Sue Carol, Richard Keene, Dot Farley, Dixie Lee, Jean Bary, Laura Hamilton, Jed Prouty, Gordon De Main, Ilka Chase.

NEW ORLEANS MINSTRELS

A Movietone minstrel show with story by William Collier and Walter Weems and this great cast: William Collier, Walter Catlett, Walter Weems, David Percy, George MacFarlane, Sue Carol, Joseph Wagstaff, Richard Keene, Dixie Lee and practically every other player at Fox Studios. Played part in blackface, part in whiteface. Also 50 Creole dancing girls. Music by De Sylva, Brown and Henderson, Walter Donaldson, Edgar Leslie, Abel Baer. Directed by Norman Taurog.

MARRIED in HOLLYWOOD

The first original Oscar Straus operetta to be produced on the screen. With J. Harold Murray and Norma Terris, world's greatest operetta stars, and Walter Catlett, Irene Palasty, El Brendel, Lennox Pawle, Tom Patricola, Stuart Erwin, Douglas Gilmore, Lelia Karnelly, Billy Bletcher, John Garrick, Evelyn Hall, Harry Schultz. In addition to original compositions by Oscar Straus, Viennese waltz king of "Chocolate Soldier" fame, there are haunting melodies by David Stamper, including "Dance Away the Night," destined to be a nationwide hit. Story, dialog, lyrics and stage direction are by Harlan Thompson. Musical numbers staged by Edward Royce. Direction is by Marcel Silver.

The DOLLAR PRINCESS

The internationally famous operetta by Leo Fall, Viennese composer, produced with all the added glamour of an all talking, all singing Movietone — can you think of a bigger attraction for your theatre? Practically every film producing company tried to bag the screen rights to this operetta—Fox got it! Lilting Viennese melodies, gorgeous choruses and backgrounds, and a cast of the most brilliant operetta stars make this one of the strongest attractions you could possibly offer your patrons. The direction is by Edward Royce, Marcel Silver and Harlan Thompson.

YOU CAN'T CASH PROMISES AT YOUR BANK, BUT YOU CAN BANK ON PERFORMANCES FROM FOX

PLAYMATES

Janet Gaynor, Charles Farrell and Frank Borzage, the invincible trio that gave you "7th Heaven," Photoplay Gold Medal winner of 1928, and "Street Angel," box office ace of 1929, now gives you an even greater smash in this all talking Movietone.

FROZEN JUSTICE

Lenore Ulric, celebrated Belasco star, in an all talking saga of the frozen north. With Louis Wolheim, Robert Frazer, Ullrich Haupt, Anders Randolf, Landers Stevens. Directed by Allan Dwan. Staged by Elliott Lester. Dialog by Owen Davis.

The GIRL WHO WASN'T WANTED

The perfect all talker from the director who made "The Valiant"—William K. Howard. A story with dramatic punch plus. With Lois Moran and Owen Davis, Jr. Story by Kenneth B. Clarke.

The SKY HAWK

A thrilling, romantic story with dramatic episodes during a Zeppelin air raid on London. Actual sights and sounds recorded by the flying Fox Movietone unit. With Helen Chandler, John Garrick, Lennox Pawle, Lumsden Hare, Billy Bevan, Gilbert Emery, Daphne Pollard. Directed by John Blystone and Campbell Gullan. From Llewellyn Hughes' Liberty Magazine story.

MORALS

Everything about this all talker means money at the box office. The title and story. The cast: Charles Farrell, Mary Duncan, Kenneth MacKenna, Sylvia Field, Elizabeth Patterson, J. M. Kerrigan. The director, William K. Howard.

BUDAPEST

Movietone sights and sounds of Hungary in an all talking drama of the world's gayest city. Berthold Viertel is the director and the story was especially written by the brilliant young writer, Cyril Hume, author of the best sellers, "Wife of the Centaur," "Cruel Fellowship" and the current "A Dish for the Gods."

IT MIGHT HAVE HAPPENED

Irving Cummings, director of "In Old Arizona," does it again with this smashing, all talking drama. With Paul Muni playing a dual role, Marguerite Churchill, Charles Morton. Dialog by Dana Burnet.

The MAD MUSICIAN

All talking drama of the South Seas. With Paul Muni in another of his brilliant characterizations, this time as king of a South Sea isle. Also Lois Moran, Kenneth MacKenna and other good names. Directed by Berthold Viertel from the story by Robert J. Flaherty. With scenes of the South Seas actually filmed among the natives.

THREE SISTERS

All talking drama of the woman's side of the war. With Louise Dresser.

SUCH MEN ARE DANGEROUS

Elinor Glyn's first talking picture. The cast is as sure-fire as the author and story, with Warner Baxter and Mary Duncan featured. Staged by Guthrie McClintic. Dialog by Brian Marlowe. Directed by Alfred Santell.

The HOLY DEVIL

Paul Muni, sensational star of "The Valiant," in a striking characterization of Rasputin, the Mad Monk. From the story "Rasputin. The Holy Devil" by Rene Fulop-Miller. Directed by Raoul Walsh. Dialog by Elliott Lester. With this combination you don't have to worry — Paul Muni's acting and Raoul Walsh's direction make it guaranteed box office.

GRINGA ROSE

Another all talking drama starring Lenore Ulric, star of the Belasco stage successes "Tiger Rose," "Kiki," "Mimi," "Lulu Belle" and "The Harem." This picture is based on the Broadway stage hit, "La Gringa" by Tom Cushing.

The GIRL FROM HAVANA

Here's another all talker from Benjamin Stoloff, the man who gave you "Speakeasy." With the same great combination of Lola Lane and Paul Page. Also Kenneth Thomson, Natalie Moorhead, Warren Hymer, Harry Mestayer. With sounds and scenes of Havana, Panama Canal Zone and Mexico. Story by John Stone. Dialog by Edwin Burke.

CONQUISTADOR

All talking adaptation of the best selling novel by Katherine Fullerton Gerould. With Warner Baxter, Mary Duncan, Carl Miller, Augustino Borgato, Emile Chautard and Solidad Jiminez. Directed by Alfred Santell. Staged by Guthrie McClintic. Dialog by Brian Marlowe. Scenario by Marion Orth. Songs by L. Wolfe Gilbert and Abel Baer.

LOVER COME BACK

What a novelty! Paul Muni in a protean characterization, playing six different roles in one picture. Will that sell tickets? You know it will! Cast includes Owen Davis, Jr. and Marguerite Churchill. Directed by Berthold Viertel. Stage embellishments by A. H. Van Buren. Dialog by Dana Burnet.

The PASSING of the 3rd FLOOR BACK

The famous stage play by Jerome K. Jerome that has been played and replayed in every theatre in the country. With Helen Chandler, Kenneth MacKenna, Gilbert Emery, Elizabeth Patterson, Lennox Pawle. Directed by Alfred Santell.

The POWER HOUSE

A powerful and gripping all talking melodrama showing the influence of the electrical age on present day society. An unusual idea treated in the modern manner. Directed by William K. Howard.

STREET CORNERS

All talking drama of restless, reckless youth.

Release Schedule for the 1929-30 Season

Aug. 18—**LUCKY STAR**
" *25*—**SALUTE**
Sept. 1—**WHY LEAVE HOME**
" *8*—**THEY HAD TO SEE PARIS (Will Rogers)**
" *15*—**FROZEN JUSTICE (Lenore Ulric)**
" *22*—**4 DEVILS**
" *29*—**THE GIRL FROM HAVANA**
Oct. 6—**BIG TIME**
" *13*—**THE RIVER**
" *20*—**THE MEAL TICKET**
" *27*—**THE SKY HAWK**

FOX pacemaker for the industry THE TALKING PICTURE LEADER OF 1929 IS YOUR BOX OFFICE INSURANCE FOR 1930

The COCK EYED WORLD

Greater than "What Price Glory?" Same stars, authors, directors—but now Flagg and Quirt talk! Featured are Victor McLaglen, Edmund Lowe and Lily Damita. Supporting cast includes El Brendel, Bobby Burns, Lelia Karnelly, Jean Bary, Stuart Erwin, Ivan Linow. Directed by the dependable Raoul Walsh. From the story by Laurence Stallings and Maxwell Anderson. Dialog by Billy K. Wells. Songs by Conrad, Mitchell and Gottler.

The HURDY GURDY MAN

George Jessel, brilliant young speaking and singing star, doing both better than ever in this all talking and singing love drama of two continents with Neapolitan scenes actually filmed in Italy. Directed by William K. Howard. Adapted by Dana Burnet from the story by LeRoy Clemons and John B. Hymer. Words and music by L. Wolfe Gilbert and Abel Baer.

The WELL DRESSED MAN

All talking and singing Movietone of New York and Oklahoma oil fields. With Victor McLaglen as the New Yorker who strikes oil in Oklahoma and trouble in the big city. Also Sue Carol, Walter Catlett, Sharon Lynn, Bobby Burns, Frank Richardson, Charlotte Henry. Directed by Russell Birdwell. Story by Roland Brown.

BLACK DIAMOND

The color, fun, drama and thrills of the circus captured by Movietone. With this truly great cast: Louise Dresser, Helen Chandler, Joseph Wagstaff, Richard Keene, Dixie Lee, Stepin Fetchit. Directed by John Ford, the maker of hits.

SALUTE

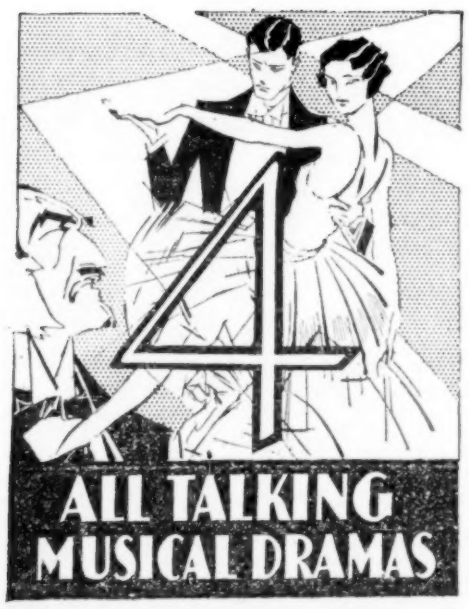
All the romance and glamour of Annapolis and West Point. The story of two brothers, rivals in football and love. Fast moving action, rollicking fun and stirring songs. With Helen Chandler, George O'Brien, David Butler, Lumsden Hare, William Janney, Joyce Compton, Frank Albertson, Stepin Fetchit, Clifford Dempsey. Directed by John Ford. Story by Tristram Tupper. Dialog by James Kevin McGuiness.

The MEAL TICKET

The Kentucky racetracks as a background for an all talking and singing romance with comedy and thrills. The sights and sounds of the classic Kentucky Derby recorded on Movietone. With Joseph Wagstaff, Lois Moran, Dorothy Burgess, Charles Eaton, Elizabeth Patterson, Douglas Gilmore heading a big cast. Directed by Lew Seiler. Story by Frederick H. Brennan.

LISTEN TO THE BAND

The director of "Speakeasy," Benjamin Stoloff, rings the bell again with this all talking and singing knockout. With Lola Lane, Walter Catlett, El Brendel, Paul Page, Sharon Lynn, Frank Richardson, David Rollins, Nick Stuart. Special songs by Conrad, Mitchell and Gottler.



CAMEO KIRBY

The stage masterpiece of two great playwrights, Booth Tarkington and Harry Leon Wilson, filmed on a scale that makes it one of the biggest and most important musical dramas of the new season. A colorful romance of Mississippi River boat days, with a sensational climax showing a race between two river steamers, one of them exploding and catching fire. With J. Harold Murray and Norma Terris in the leading roles. Directed by Irving Cummings.

The LOST WALTZ

A musical romance of old New York. With Sherry's, the old Waldorf and other historic show places as the glamorous background. With Walter Catlett, Helen Garden, Joseph Wagstaff. Directed by Russell Birdwell. Story by Stephen French Whitman.

The BELLS of TOLEDO

Melody and love amid the romantic settings of modern Spain. The musical romance of a 1929 Carmen and a dashing young cavalier. Brimming with luscious love scenes and rich in picturesque atmosphere. Directed by David Butler.

BIG TIME

The triumphs and heartbreaks behind the scenes in vaudeville and a Hollywood motion picture studio. With Lee Tracy, the original star of "Broadway" stage fame, Richard Keene, Frank Richardson, Farrell Macdonald, Daphne Pollard, Josephine Dunn, Dorothy Brown, Stepin Fetchit, Mae Clarke. Directed by William Collier and Kenneth Hawks.

THE BIGGEST STARS, DIRECTORS, AUTHORS AND COMPOSERS PUT BOX OFFICE IN TALKERS FROM FOX

pioneer in sound on film

THEY HAD TO SEE PARIS

The one and only Will Rogers in his first all talker. In the perfect role of Pike Peters, Oklahoman who takes his newly rich family abroad. From the novel by Homer Croy. Look at the talent on this one: Frank Borzage, director; Owen Davis, dialogist; Owen Davis, Jr., Marguerite Churchill, Irene Rich, Fifi Dorsay, Edgar Kennedy, Marcia Manon, Ivan Lebedeff, Rex Bell and Bob Kerr in cast support. Scenario by Sonya Levien, staging by Bernard Steele.

Another WILL ROGERS Comedy

The comedian's introductory all talker, bound to be a box office smash, will serve to pave the way for great additional profits from his second. A crackerjack story now is being prepared, and Rogers will be surrounded by as distinguished a production staff and supporting cast as he has in "They Had To See Paris." The two Will Rogers all talking comedies will hang 'em from the rafters—you know they will!

HARMONY AT HOME

Harry Delf, who wrote "The Family Upstairs," stage play, must have known talking pictures were coming. This sparkling comedy is ideal for the speaking screen. Owen Davis, Jr., Helen Chandler, Elizabeth Patterson, Charlotte Henry and William Collier will romp through dialog by the sure-fire Owen Davis. Alfred Werker, who used to direct Mary Pickford, will turn out this one. Big laughs for those who see it, happy smiles for exhibitors who play it.

ALL TALKING COMEDIES

*4 DEVILS

A Janet Gaynor talking picture—and her voice is the rallying call to the box office! The picture with 1,000 thrills has established long runs in New York, Philadelphia and Los Angeles. With Janet Gaynor, Mary Duncan, Charles Morton, Nancy Drexel, Barry Norton and Farrell Macdonald all talking their parts on Fox Movietone. Directed by F. W. Murnau. Dialog by John Hunter Booth. Staged by A. H. Van Buren and A. F. Erickson. From the novel by Herman Bang.

*LUCKY STAR

A talking picture from that unbeatable trio, Janet Gaynor, Charles Farrell and Frank Borzage, the same trio that made "7th Heaven" and "Street Angel." This one is in the same box office mold, a drama of youth fighting against odds to happiness—and the most dramatic scenes are in dialog! Story by Tristram Tupper. Dialog by John Hunter Booth. Scenario by Sonya Levien.

*CITY GIRL

A punch packed talking drama directed by the master craftsman, F. W. Murnau. With Charles Farrell, Mary Duncan, David Torrence, Edith Yorke, Guinn Williams, Marjorie Beebe, Arnold Lucy, Ivan Linow all talking their parts on Fox Movietone. From the novel by Herman Bang. Continuity by Berthold Viertel, Carl Mayer and Marion Orth. Staged by A. H. Van Buren and A. F. Erickson. Dialog by Elliott Lester.

*CHRISTINA

Janet Gaynor in the touching and beautiful story of young love that marks the height of the little star's appeal. Made to order for the box office by William K. Howard. Charles Morton, Rudolph Schildkraut, Harry Cording and Lucy Dorraine also in the cast. Story by Tristram Tupper.

TALKING DRAMAS

These Five Pictures Also Available in Silent Prints

*The RIVER

Frank Borzage's daring drama of love in a lonely mountain cabin—with Mary Duncan and Charles Farrell as the lovers—spells an overflow, no less. The leads with Margaret Mann and Ivan Linow in climactic dialog scenes. From Tristram Tupper's widely read novel. A. H. Van Buren and A. F. Erickson staged the tense spoken lines authored by John Hunter Booth.

The LONE STAR RANGER

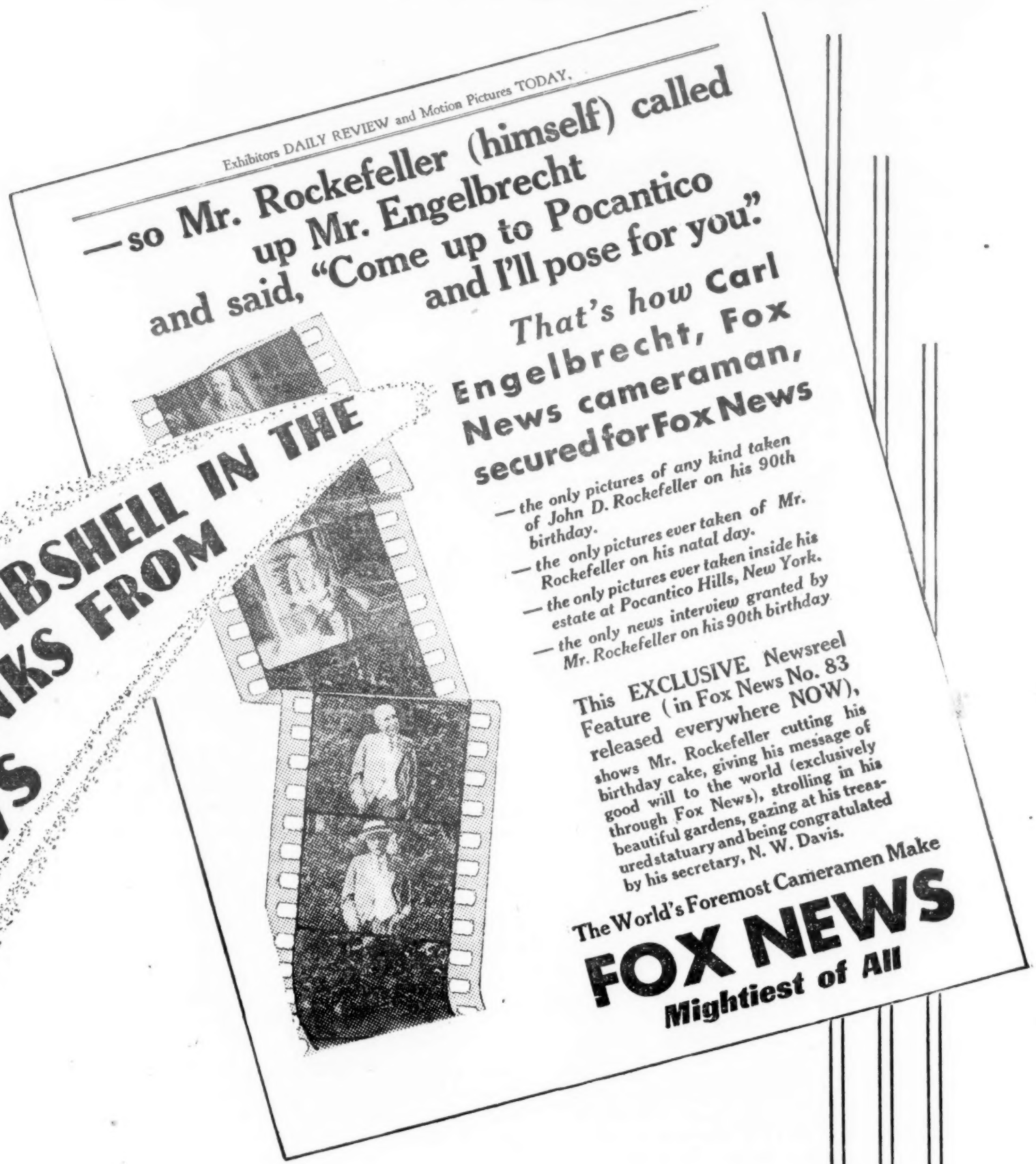
Zane Grey's first talking picture—a plum of the season. The money's in the bag when the most widely read of Western authors makes his debut on the speaking screen. John Blystone, who has made almost fifty pictures for Fox, and never a flop, will direct. Bigger than "In Old Arizona," and that was plenty big.

The CISCO KID

The sequel to "In Old Arizona," with Warner Baxter and Edmund Lowe carrying on in the leading roles and Helen Twelvetrees of "The Ghost Talks" as the girl. Story and dialog by Tom Barry. A cinch of a Western directed by Raoul Walsh, whose "The Cock Eyed World" is to talkers what his "What Price Glory?" was to silent films.

ALL TALKING WESTERN DRAMAS

FOX gives you the SILENT *and*



ANOTHER BOMBSHELL IN THE NEWSREEL RANKS FROM FOX NEWS

The EXCLUSIVE FOX NEWS pictures of John D. Rockefeller on his 90th birthday demonstrates again the reliability of the leading silent newsreel in getting the big news features the public wants to see.

You'll find the important news with BOX OFFICE appeal ONLY in

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2 ISSUES EVERY WEEK

two biggest newsreels
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The worldwide staff of Fox Movietone News now supplies news in sound and action from the following countries:

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EGYPT	PHILIPPINES
ENGLAND	POLAND
FRANCE	SCOTLAND
GERMANY	SPAIN
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INDIA	SWITZERLAND

and throughout the United States

4 ISSUES EVERY WEEK

From a single issue on December 3, 1927, the pioneer and foremost talking newsreel has grown with amazing strides until today 4 ISSUES EVERY WEEK are necessary to meet popular demand and the requirements of newly wired theatres.

IT SPEAKS FOR ITSELF in its achievements of 1929. The ONLY talking newsreel covering news from every corner of the globe. The ONLY talking newsreel to bring to you the voices of King George of England, King Alfonso of Spain, George Bernard Shaw and other world celebrities. The ONLY talking newsreel you can depend on in 1930 for ALL the news of ALL the world!

I'm ready to sign
my contract NOW
for Fox 1929-30
all talking movietone pictures
S. H. Ow
"ME TOO!"

New Drive on L. A. Film Schools; One Promised Stammering Cure, but Pupils Still Outstutter Dugan

Los Angeles, July 23.

With numerous complaints again being made against movie schools, City Prosecutor Lloyd Nix has launched a war on these institutions.

Cinema Schools, Inc., also known as the California Studios, operated by John Ince and U. M. Dailey, was the first institution of this nature to fall under official investigation. Inquiry into methods used to take ambitious beginners is to be started by the Grand Jury this week. Nix's determination to bring the matter before the Grand Jury was brought about by the discovery that the schools apparently work within the law and that their methods defy action by the lower courts.

Investigation of this school was brought about last week when a man and woman appeared before Nix and asked if there were not some way of recovering the money they paid for screen training. One of the complainants, Marie Mulder, stated that $147 was quoted to her as the full price of the course. After eight lessons, however, school attaches changed their minds and she was told she would have to pay $32 more or be dropped. The other squawk came from Hans Heise, who said he gave up $200 before seeking advice of the city prosecutor.

Arrest of Maury Love, operator of Independent Studios, was also ordered by Deputy City Prosecutor Paul Hornaday on the testimony of Mrs. Charlotte Scherrer. Latter stated she paid Love $61 for lessons for her 10-year-old daughter whom Love promised to make a star. After three months' tuition, Mrs. Scherrer asserts, nothing was done and Love asked for more dough. When the cash was not forthcoming, the girl was immediately dropped from his classes.

Love ran ads in the help wanted columns of daily papers and is alleged to have posed as the brother of Bessie Love for the benefit of the umpchays. Associated with him was Harry Keaton, who later ran another studio school under the name of the "Keaton Studios." Patrons were led to believe that Buster Keaton was associated in the studios by the advertising and, according to the complainants, no effort was made to disillusion them.

Hornaday has ordered investigators to comb the entire city for all gyp schools. More arrests are expected. Meanwhile, order for the arrest of C. Gorden Lewis, operator of the California Institute for Stammerers, was brought about on the testimony of five complainants who stated that Lewis promised to cure them of their impediment within five weeks. But after eight months of his training, they assert, they stammer as much as ever.

A conference of studio executives has been called by Prosecutor Nix to discuss the fake film school situation. Another complaint was issued Monday against H. Barton Meals operating First Consolidated Pictures Studio School. Meals, it is charged, promised Mrs. Blanche Wilson that for $150 he would make her a star as he stated he had done for Tom Mix.

Mrs. Wilson claims Meals wanted a $300 loan in return for which he guaranteed her a job for life.

DISMISS EMBEZZLEMENT CASE

Sacramento, Cal., July 23.

Superior Court dismissed charges of embezzlement and released the bail of James P. Hogan, former picture director. Complaint was made by S. S. Millard, picture promoter, who charged that Hogan was exhibiting a film of which Willard owned a part and that he (Willard) should share in the profits.

Court dismissed the case on the grounds that Millard had relinquished ownership in the film to Consolidated Laboratories, and that the latter concern had the right to turn it over to Hogan who re-edited and added sound.

Marc Connolly East

Marc Connolly is at the Gramercy studios in New York for RCA Photophone, writing shorts.

He's on a series, six in all, with four completed.

Stanley Stockholders Are Answered in Del. Suit

Wilmington, Del., July 23.

Go-betweens for Stanley Company filed a ponderous comeback in Superior Court here to charges made by three Philadelphia stockholders that things within are not so efficient. Stockholders are Jos. L. Logan, Joseph Halpern and William Goodis.

The unsatisfied wanted to peek into Stanley books after the brothers Warner acquired say-so strength in firm by stock purchases. Charge was made that this action hurt Stanley.

Advocates for Stanley answered odoriferous allegations by counter-charging unfraternal motives in the petition of the stockholders.

Stockholders complained of something untoward in the fact that Stanley theatres are equipped with talking machines made by Vitaphone. Barristers pointed out Vitaphone only makes discs, which are leased. Exorbitant price charge to Stanley is also denied and assertion made that Warner, being a talker pioneer, was a godsend to Stanley.

Chi's Anti-Kid Week

Chicago, July 23.

Five large B. & K. neighborhood houses are playing F. N.'s "Careers" this week for adults only.

After being pink ticketed by the censor board the film played B. & K.'s Chicago and Roosevelt the same way and drew big business because of the censorship publicity.

F. N.'S FIRST SHELVING

Puts Aside "Girl in Glass Cage"—Cost $200,000—Made Last Spring

Los Angeles, July 23.

For first time in its history First National is shelving a picture. It's "The Girl in the Glass Cage," featuring Loretta Young and Carroll Nye, made last spring. Cost around $200,000.

Ralph Dawson, new director on the payroll, was given the assignment as his first. Ned Marin, who supervised, did so after advocating that the story be left unmade.

GEO. BROWN WITH FOX W. C.

George Brown leaves New York Saturday (27) to become attached to the general publicity staff of Fox West Coast theatres. He was engaged by wire by Harold B. Franklin.

Brown has been with the Warners' press department, under A. P. Waxman. A. P. has not as yet selected a successor.

On the coast Brown is listed for special promotion, possibly for the Chinese theatre, now operated by Franklin.

Wardrobe Dept. Change

Hollywood, July 23.

Roy Diem, head of First National's wardrobe department, and three male assistants, are off the payroll.

Jobs will be filled by transfer men from the Warner wardrobe department, with men drawn from the Western Costume Co., to fill jobs at the Warner plant.

M'wasf McKenzie former member of the Warner studio wardrobe staff, replaces Roy Diem as head of First National's wardrobe department.

"Dance of Life" Aug. 17

Par's "Dance of Life," adapted from "Burlesque," will follow "Evangeline" into the Rivoli, New York, Aug. 17.

It stars Hal Skelly and Nancy Carroll.

T-S's Chief Cameraman

Hollywood, July 23.

Jackson Rose, former cameraman for Universal, signed by Tiffany-Stahl to act as chief cameraman at this studio.

PENN. REGULATIONS

Approval of Projectors and Theatre Building

Harrisburg, July 23.

The Pa. State Industrial Board of the Department of Labor and Industry has approved revised regulations governing the construction and operation of motion picture houses outside Philadelphia, Pittsburgh and Scranton which control the theatres by municipal ordinance. These place Pennsylvania on record as being the first State requiring that an approved device be placed on every picture projector, the function of which will be to eliminate the occurrence of film fires.

Five different devices which meet requirements have been submitted to the board. To give the manufacturers sufficient time to put the devices on the market the board has deferred the enforcement of this regulation until Feb. 16, 1930.

The remainder of the new rules, relating to capacity of the theatres, means of egress, aisles, seating, stages, balconies, projection rooms and various equipment, will be effective in 30 days.

Texas Withdraws From Local Arbitration Board

Dallas, July 23.

Motion Picture Theatre Owners of Texas has officially withdrawn its services as an arbitration board between local film exchanges and Texas exhibitors, announces H. A. Cole, president.

Increased cost of films with advent of talkers made it impossible to enforce contracts between exhibs and producers and, consequently, difficult to arbitrate. Matters will now be left more or less in the hands of Don Douglass, Dallas Film Board of Trade head.

PAR'S FIRE-FIGHTERS

Hollywood, July 23.

Paramount has installed a fire engine, purchased from the local fire department, on its lot. Under Frank Brandow, studio manager, a crew of 26 has been organized, four being retired members of the local department.

Extensive system of fire mains has been installed, including 50 hydrants.

INGENUE TURNS VAMP

Hollywood, July 23.

After struggling in pictures for more than five years as an ingenue Joyce Compton dyed her hair red and turned sleek.

Change got her a long term contract with Fox for vamp parts.

Fannie Brice's Film

Los Angeles, July 23.

Fannie Brice's first picture for United Artists will be an original story by Joseph Jackson now called "The Chant."

Jackson, a Warner scenarist, has been borrowed by U. A. to work on the adaptation. Orville Dull, former production executive of U. A., returns to supervise the Brice picture.

Gittelson with RKO

When Radio Pictures eased out one Leon J. Rubenstein for talking out of turn, Harry Gittelson stepped into a publicity job under Hy Daab.

Rubinstein did his talking in Chicago. He got publicity for Radio which is why he got air.

If you don't know, forget it.

Rogers in Air Again

Los Angeles, July 23.

"Young Eagles," aviation story, will be Buddy Rogers' next for Paramount.

William Wellman will direct from original story by William Slavens McNutt and Grover Jones.

Auster Elevated

Islin Auster, assistant to James Cowan at the Paramount studio on Long Island, has been elevated to story contact man.

Job involves reading of scripts and recommendations for their purchase.

Milestone's Vacation

Los Angeles, July 23.

Lewis Milestone leaves Aug. 5 for a two months European vacation.

Upon his return he will again direct for United Artists.

A. J. Balaban's Chi Testimonial Biggest Ever Accorded Showman

Chicago, July 23.

A. J. Balaban, vice-president and general production head for Publix, until recently located in Chicago with Balaban & Katz, will be tendered a mammoth complimentary dinner at the Drake hotel here Aug. 22.

Arrangement committee is one of the most distinguished groups ever united to honor a theatrical personage. Assisting Aaron Jones as chairman are Samuel Insull, Robert Sweitzer, John Hertz, Mike Igoe, George Goetz, Sam Katz, Morris Katz, Ben Bedell, Barney Balaban, Max Adler, Sam Meyers, Hup Stern, Sam Ettelson, Chris Pachen, Hugo Sonnenshine and Julius Rosenwald.

Plans for the event, in which all of A. J. Balaban's friends will participate, point to the most lavish tribute ever accorded a showman. Music will be furnished by a massed orchestra of 200 men. Entertainment will be provided by a large group of screen and stage stars. There will also be dancing.

A. J.'s standing here is of first rank. His friends include the most prominent in all lines, in and out of show business. This is the first real opportunity they have had to honor him in person and the response has been enthusiastic.

Mgr. Can Be Tough, Too, As a Tough Learned

Chicago, July 23.

A tough manager is Mr. Barr of the L. & T. Windsor theatre. And he packs a mean wallop.

A customer came to Mr. Barr complaining that someone in the balcony was amusing himself by throwing spit balls in his direction. And the customer wanted to know what could be done about it. Mr. Barr, in the line of duty, picked out the spit ball thrower and politely asked him to confine his amusements to something else while in the theatre.

"I'm tough," the spit baller told him and started to prove it. "So am I," came Mr. Barr's reply as he hawled off on the gent's jaw and knocked him cold.

Epilog to this story is that the would be tough guy is in the hospital with a broken chin with warrants out both ways charging assault and battery.

Lustig Memorial

Cleveland, July 23.

Friends here of the late Henry H. Lustig, who died as a result of the Cleveland Clinic disaster, have joined with a group of local theatre men in efforts to create a memorial fund in his honor.

Lustig was a pioneer film man and for 15 years had been prominent in conventions. He was for many years head of the Cleveland exhibitors' body.

Contributors to the fund are asked to communicate with Ernest Schwartz, 513 Williamson building, Cleveland.

CHI JANITORS REORGANIZE

Chicago, July 23.

Local janitors' union, with 1,200 members in theatres here, has undergone a reorganization. Under new conditions members of the local will in the future hold their own cards and pay their own dues instead of the theatres paying off, as heretofore.

Union's present agreement with the theatres expires in December, with the new conditions going into effect then. Louie Alterle, Tom Bourke and Ralph O'Hara remain as the heads of the union, with George Murphy, colored, business manager.

Oldest Extra Disabled

Joe O'Connor, 65, and one of the oldest film extras in New York, is unable to get around, having recently become paralyzed in both legs.

O'Connor's name appears on the charter list of the Film Club. His wife suffered a paralytic stroke several years ago and cannot leave a wheel chair.

GILBERT'S TWO

Hollywood, July 23.

John Gilbert will find two scripts waiting for him to be made into pictures when he comes back from his honeymoon in Europe. First will be "Way of a Sailor," by Alfred Wetjen, and the second is an untitled original by Willard Mack.

Gilbert and his wife, Ina Claire, will return the latter part of October.

Trying Out on Coast

Joe Krumgold, 19, assistant to Dave Blum in M-G-M's foreign publicity department, leaves Friday for the Coast to join the scenario department for a trial period.

Eleanor Smith, newspaperwoman, replaces Krumgold with Blum.

McEvoy's for Miss White

Los Angeles, July 23.

First National has acquired for Alice White's use J. P. McEvoy's serial, "Show Girl in Hollywood."

Yarn now running in Liberty and will be made by F. N. next season.

Decker Leaves U

Los Angeles, July 23.

Harry Decker, Universal production supervisor, has resigned with six months to run on his contract.

He was with U two years.

Clara's Mother Is Free And She's Going to Work

Los Angeles, July 23.

Mrs. Tui Lorraine Bow has been awarded a divorce decree from Robert Bow, father of Clara Bow. Cruelty was charged.

Mrs. Bow stated she will do a picture by Cortland Pictures Corp.

NO CASTING DIRECTOR

Hollywood, July 23.

Gaston Glass, under contract to James Cruze as an actor, functions at this studio as casting director when not under the influence of grease paint.

He has been loaned to Warners for "Tiger Rose," leaving the Cruze studio without a caster until he returns.

U's "Shanghai"

Los Angeles, July 23.

John Robertson, former M-G-M director, will do "Shanghai Lady," Mary Nolan's first starring picture for Universal. Story based on John Colton's play, "Drifting."

Universal is retaining Emmett Flynn on a term contract as director.

Constance Bennett Ill

Los Angeles, July 23.

Constance Bennett, ill with ptomaine for the past week, has held up production on Pathe's "Rich People."

It will get under way this week.

So-Jin Cast

Los Angeles, July 23.

So-Jin, Chinese film actor, now playing vaude dates in the east, closes in New York July 27.

He will appear in "Golden Dawn" out here. It starts shooting July 29 on the Warner lot.

Glazer Sailing

Los Angeles, July 23.

Benjamin Glazer, who recently stepped out as production head of Pathe, is due in New York Wednesday.

He sails Friday on the "Ile de France."

U's "Drifting"

Los Angeles, July 23.

"Drifting," South Sea play by John Colton, has been bought by Universal.

Will probably be made as a Mary Nolan picture.

Buys "Murder" Story

Columbia has purchased the talking picture rights to Edward Doherty's story, "Murder on the Roof," published serially in Liberty.

Something Else to Worry About

Hollywood, July 23.

Freddie Zwiefel, now functioning as official greeter at both Fox studios here, has been appointed to assist Jack Gardner, caster.

F-P-Can. Holds Congratulatory Convention—Chain All-Talker

Vancouver, July 23.

At the annual convention of Famous Players-Canadian, held here last week, H. M. Thomas, general manager of the western division, told of plans now maturing to place every house on the chain in the dialog film column. In addition F. P.-Canadian, under a recent deal with Keith's, will take over a number of Orpheum circuit houses in Canada.

These will include the Orpheum in this city. Latter house may be converted to commercial purposes, but decision is deferred until Thomas and other officials go into a huddle. Possession passes Sept. 1.

First announced move in connection with the all-houses-wired policy is the closing temporarily of the Capitol, Winnipeg. It will reopen with talking pictures and Keith vaudeville.

About 100 F. P. officials and managers attended the convention. Thomas was officially congratulated on the progress made in the past year.

Joseph Plunkett, theatre operator of the Keith Circuit, attended and spoke on the development and possibilities of dialog. He employed a big dimension screen to illustrate his remarks that the film revolution is just starting.

Portable Equipment

Clarence Robinson, general manager of the F. P. eastern division, M. S. Joiner, legit booker, and Edward Fisher, vaude booker, were among those present.

W. P. Dewees, manager of the local Strand, entertained the convention aboard his yacht.

Convention had its own portable talking picture equipment on hand.

Captain Pearson, film censor for the Province of Alberta, spoke on censorship, which he defined as a means of helping producers to a knowledge of what the public wants and not as an enemy of films or the industry.

Winnipeg, July 23.

Capitol (new) will supplant the old Orpheum as the local RKO vaude (Keith's) stand. Change will be made at opening of the season, Sept. 2.

With Capitol stepping into the Orpheum's place on the Orph route for acts, the older theatre will go into sound films on a grind.

Both houses were included in the recent RKO-S. L. Nathanson (Canadian Paramount) deal.

Test Phoenix Lease in Court Before Building

Pheonix, Ariz., July 23.

Fox will test the validity of its lease for a theatre site here by court action before it turns a spade of earth for its proposed house. Under the recently passed declaratory judgment act in Arizona, it is possible to file a friendly suit and have court judgment passed on the lease before any action toward construction is taken.

Officials of the theatre company say the validity test is necessary only because the lease is with the city, and not with a private individual or corporation. As a result, it would be open to possible taxpayers' action unless the lease was first declared valid.

Fox expects the action to be out of the courts by November, construction to then begin immediately. House is to seat 2,000, with company having a 50-year lease on the site.

All-No-Spik Unit

The 12-girl chorus in the Publix unit "Garden of Love" is an all-foreign aggregation. The girls were gathered together by Boris Petroff, Publix producer, who booked a foreign act, Renoff and Renova, to head the unit.

All of the chorus girls speak broken English, some barely any English at all.

NEW B. & K. HOUSE

Chicago, July 23.

B. & K. is contemplating building a small neighborhooder at Lawrence and Milwaukee avenues, to be added to the L. & T. group, subsidiary.

B. & K. own already the site.

A. J. in Sept. 1

A. J. Balaban is in New York with his family.

He will not assume his high official position with Publix until Sept. 1.

Publix in Niagara

Buffalo, July 23.

Publix is reported as set to build at Niagara Falls. Negotiations for acquisition of the Cataract-Strand interests are rumored off with the present set-up being for taking over the McDonald site which includes the old International Opera House.

Local Falls interests are reported prepared to erect a house to meet Publix requirements.

U's Gift Idea Adopted; Repeats Credits on Film

Universal probably uses, or tries out, more suggestions from fans than any other company. Carl Laemmle in some of the national publications makes a personal plea for gift ideas.

One of the most successful of the bunch considered is repeating the credits after the showing of a feature.

This birdie was received a year ago. It was immediately put into the works and has received a lot of favorable comment, the home office reports, especially from late arrivals, who can identify the performers at the terminus without sitting through the rest of the program, if they are that ardent.

"Chippies," Screen Name

Ray-Art's talker from "Chippies," recently bought as a legit, will be renamed "Loose Ladies" and will be made at the Metropolitan studios at Fort Lee.

Inside Stuff—Pictures

The Laemmle organization, according to boys in the ring, is rejoicing over the prospects of its own newsreel for several reasons. One of these is that it can now use some of the magazine stuff it gathers in features. Heretofore that couldn't be done as Hearst demanded that all International prints be returned to him upon exhausting their runs.

Robert E. Welsh shapes up as one of the best paid-off execs in the biz. In the U home office word seeped in from the West Coast, with Laemmle's arrival and departure for Europe, that Bob, in order that Carl, Jr., might step right into his 21-year-old birthday present, agreed to be accommodating after being paid in full, at over $500 per week, for the two years his contract is reported as having to run.

Fox is having some trouble with its "bridge amplifiers." This is the device supposed to distribute the sound picked up by mike to both the standard (35mm.) and grandeur (70mm.) sound tracks.

Difficulty is that the grandeur recorded and camera consume so much juice there isn't sufficient power left to permit the two recording machines and two cameras to pick up to the desired speed of 90 feet a minute when interlocked. Each sound recording machine is, of course, hooked up to its own camera.

Units using grandeur are shooting first for the standard "take" and then repeating the action for the grandeur shot.

Universal is one of the first film companies to record the general action of a rodeo with sound. It was accomplished by a portable truck with cable and mikes spotted all over the rodeo arena at Salinas, Cal.

It was for Hoot Gibson's first talker, "The Ramblin' Kid."

Premiere for "Smiling Irish Eyes" at Central, New York, last night (Tuesday), topped at $5.50. First time in a while any special has come onto Broadway at over $2.

Gail Henry, 10 years ago a film star and producer in her own right, is playing a maid in Richard Dix's "The Love Doctor" for Paramount. From 1915 to 1919 she was a star in Century comedies. Ill health and failure of the personal venture to score caused her to vanish from the screen for a time.

Her last picture, in which she played a part of any prominence, was a Raymond Griffith comedy, "Open All Night," made more than five years ago.

Deluxe $35,000 theatre installed by Eastman-Brulatour in the joint service building in Hollywood, is designed for use not only for tests and research work by the owners, but for trade lectures and also for the convenience of studio executives who may wish to see a picture under exceptional acoustic surroundings.

Following the departure last week of Adolphe Menjou for Europe an announcement was issued that upon his return he will appear in a stage play. A previous announcement he would make pictures on percentage with a new and small sound producing concern is denied by Menjou's New York attorney. It is unlikely Menjou will appear in a speaking stage play.

Previous to his latest and first talker for Paramount, Menjou had never spoken on the stage or screen. He just walked into the picture colony years ago, cold, and pushed through.

To promote a better understanding among college students of the practical side of pictures, Universal threw its doors open to more than 1,000 members of the faculty of U. C. L. A. summer session.

In Publix Opinion, confidential house organ for Publix Theatres, this week, is an article mentioning advertising as a possible destroyer of the illusion of talking pictures. While the story mentions no names and is solely advice to Publix house managers, it could be accepted as having the copy of Western Electric in the national weeklies in view.

Western Electric, no doubt, believes it is entitled to grab off credit for itself as the source of sound on screen, after Warners have spent millions advertising Vitaphone, and Fox the same with Movietone. Western steps in on top of that widespread publicity to say, "Well, we made it possible for Vitaphone and Movietone," etc.

Yet, continually pounding into the public that there is a mechanism after all behind those two systems and that means canned talkers, the mags' reading public must recall when seeing a talker that after all, it's only mechanical, made by Western Electric, the same as W. E. makes coils or electric light bulbs. At the most, it but publicizes "Western Electric" directly; if that's of sufficient value to offstand what it may do indirectly.

Fox, Loew's and Paramount seem greatly concerned with the New York film situation, from all accounts. Fox would like Loew's to release some of its contracted product to the recent Metropolitan theatre purchases by Fox. These former indie houses were practically forced into the Fox chain through the vague future in sight for them for films after the Loew houses first run call on them.

Paramount, it is said, would like to build around the New York neighborhoods, but Loew's holds a Paramount product franchise from the story, with seven years unexpired. That franchise is said to prohibit

(Continued on page 62)

Hollywood Chatter

Freddie (Meditating) Hall called on Dick Barthelmess at Burbank to be greeted with: "What's the matter with you, Hall, dyspepsia?" Hall had panned the star's recent picture, "Drag." "And what's going on between you and Variety?" continued Barthelmess, "why does that paper go after you?" To which the critic replied, "Oh, because I'm on the Times." Evidently what Hall really thinks. It's not the reason but will do until Hall figures it out for himself. Hall will probably do a 2,000 word Sunday story on Barthelmess. That is, if the publicity department supplies the material demanded for that much gossip.

Fred Varin planned a vacation to Oslo, Norway, but when he found he was only allotted two weeks he decided to go to Catalina.

Adolph Marks in town last week for a vacation.

Muse theatre has taken to barkers in an attempt to get main street to kick in dimes to see the sex pictures there. Getting tough to entice with Hollywood Boulevard free opposition.

Jim McKowan, formerly with Orpheum in this territory, sailed for New York Monday.

John Schumacher, Sr., retired wallboard manufacturer, returned from England and the Continent with 8,000 feet of exposed negative. He used a standard sized amateur camera.

John Gilbert and Ina Claire left Sunday for New York by plane-train. Ben Glazer is slated to sail on the same ship, Ile de France.

Jacques Feyder, M-G-M director, speaking little English and no Swedish, and Greta Garbo, speaking no French, adopted German as a means of communication while on the set.

Since Will Rogers uses no make-up and keeps a limited amount of wardrobe in his car, he has little use for the lavishly equipped dressing room provided for his use at the Rogers' Hacienda, Movietone City.

Dolores Costello now playing her first flapper role, that of a co-ed in "Second Choice" for WB.

Sam Behrendt, Charley Levy's Los Angeles correspondent, had a tough time dodging a birthday party. Reason was that Sam didn't want to tip his years.

Marie Shelton, now Mrs. Allan Dwan, gave a beach party at Malibu last Sunday for all the former Ziegfeld "Follies" girls in town. List included principals as well as show girls. Among those invited were Dorothy Mackaill, Billie Dove, Mary Eaton, Katherine Perry, Marilyn Miller, Lilyan Tashman, and Ann Pennington. Mrs. Dwan also remembers the location of the New Amsterdam stage door.

Couple of gals grabbed for one of those Brown Derby table attached phones and meant it. Four SOS calls finally brought one lad who arrived in time to bail them out.

Jack Buchanan burned when a dame interviewer asked if he were going back in "Charlot's Revue." Actor thought writer should have known he hadn't been in the revue for six years.

A bunch of U. S. C. football players dressed in soup and fish were playing bridge on the First National lot when one tourist remarked to the guide, "what a handsome lot of chorus boys."

Lon Chaney claims 125 trout as result of weekend in Sierras.

George Fitzmaurice will take his "Tiger Rose" unit to Yosemite Valley for a few weeks' shooting.

Roy Del Ruth is on his way to New York for a month to see plays. He will particularly glance at "Hold Everything," direction of which he starts in September for Warners.

Raymond Hackett has a junior in his family.

Harry Bannister and John Loder needed no 18-day stuff to squeeze the pounds off. On one of the hottest days of the summer they donned the heavy garb of Austrian judges, fur collars and five pound hats, and tried to look judicial.

Reginald Dandy, British actor, has assumed his real name, John Garrick.

School and college kids have their own angle on the weekly dance contests in the hotels and cafes. Cup winners sell the silver back to the proprietors for $15.

Down at Malibu, the picture beach resort, the boys and girls are already planning their Christmas swimming parties. All inhabitants claim "that" six a. m. dip is keeping them in great shape, but a casual eye roving the waterfront at 6.30 fails to find anything stirring.

Edna Murphy (Mrs. Mervyn Le Roy) getting a big kick out of her first pot and pan hunt. Has called upon Kitty Marin for help.

Holywood's play time attitude is probably best described by a femme screen name who had a Good Time Charlie pointed out to her on a dance floor by the remark, "There's a lad having a great time for himself." To which the sum-up reply was, "Isn't he lucky?"

J. E. Hennegan, the Cincinnati printer, was in town with a pal. Arrived with the idea of going places and seeing things. Finding no places and seeing nothing, the boys shoved off again within 48 hours. Hennegan claims he gets the only bound edition of Variety. Has it taken down to his shop for a couple of stitches and then sent back to his desk.

Eastern publicity man framed a couple of incoming pals by going to a casting office and hiring five girls. Travelers were greeted at the station by the femmes rushing up to them, throwing their arms around the boys' necks and crying, "What did you bring for me?"

A New York doctor can be found on almost all the sets of a film operetta now in the making. On location recently the Doc brought along his dog. Scene was one of those woodland chases by heroine and hero. Animal recognized the ingenue dodging around trees and declared himself in on the frolic. Nothing was said until the cameraman simply took the film out of the machine, rolled it up and walked over to the physician, calmly saying, "This is yours, doctor."

Record number of "takes" on one sound scene is supposedly held by Fox at 35. Picture not known.

M-G had a tough time recording a trick monkey for "Jungle." Every time the animal squealed he snapped sensitive wires in the equipment. Next morning the studio was knee deep in monkeys.

Watching one of the Brox sisters make her entrance into the Cocoanut Grove a director exclaimed, "Ah, the left Brox sister."

A 6-8 march in "Married in Hollywood," called "Black Hussars," is an even money choice to be picked up by some college as a football song. J. Harold Murray sings it and Dave Stamper wrote it.

Little or no phoning to and from Malibu as the settlement's one phone is in a public restaurant. And who can be bothered?

In keeping with the Fox studio policy of secrecy all publicity desks are furnished with disappearing note pads.

A special built Rolls was ordered on the set at nine a. m. for a scene in "Sally." Car showed up at 11:30, delaying the company two hours and a half, meaning the loss of plenty jack. When asked to give an account for the delay, the driver nonchalantly inferred that if the studio didn't like it, it could go to hell.

Picture Possibilities

"Borrowed Love"—Unfavorable

"BORROWED LOVE" (Comedy Drama, J. Osborne Clemson, Times Square).

Sex story, impossible for screen. *Ibee.*

"Freddy"—Unfavorable

"FREDDY" (Comedy, C. Stafford Dickens, Lyceum).

A light dialog comedy which, while not exactly naughty, does not impress as screen material. *Ibee.*

WARNER BROS.

...and Next Season...

WARNER BROS. revolutionized motion pictures with Vitaphone. WARNER BROS. are giving new impetus to the industry with 100% "natural color" pictures in Technicolor.

WARNER BROS. aroused new interest in motion pictures and lifted box office receipts to unparalleled grosses.

WARNER BROS. have made money for the exhibitor. What WARNER BROS. have promised—WARNER BROS. have delivered.

WARNER BROS. will continue to lead the industry in 1929-30.

WARNER BROS. are producing 35 of the finest pictures ever delivered by one company. *THERE WILL BE NO PROGRAM PICTURES.*

WARNER BROS. stars in these productions make up the greatest roster of talent ever assembled by one company. They include Al Jolson, John Barrymore, Dolores Costello, Pauline Frederick, Frank Fay, Marilyn Miller, Irene Bordoni, Beatrice Lillie, Michael Bohnen, Davey Lee, Noah Beery, Winnie Lightner, Ann Pennington, Georges Carpentier, Monte Blue, Betty Compson, Charlotte Greenwood, Marian Nixon, Thomas Meighan, Ted Lewis and Sophie Tucker.

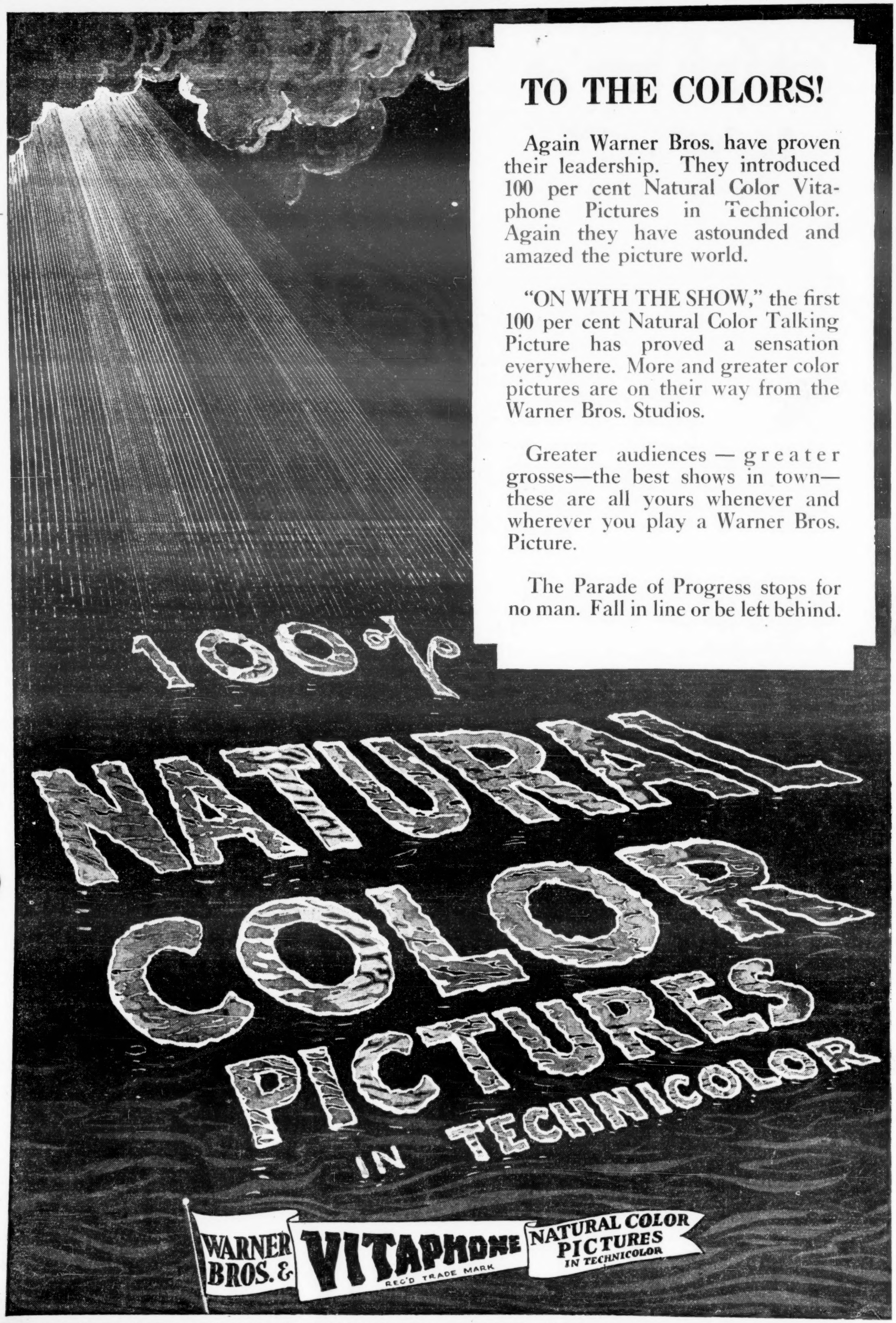
WARNER BROS. stars also include Edward Everett Horton, Lois Wilson, Lila Lee, Alice Joyce, George Arliss, Rin Tin Tin, H. B. Warner, Grant Withers, Conrad Nagel, Vivienne Segal, John Boles, Myrna Loy, Joe E. Brown, Louise Fazenda, Jack Buchanan, William Courteney, Conway Tearle, Walter Woolf, Armida, Nick Lucas, Raquel Torres, Lowell Sherman, Chester Morris, Lupe Velez, Alice White, and there are still more stars to come.

WARNER BROS. exhibitors with non-wired theatres will not be neglected. Specially prepared prints will be available for their use.

WARNER BROS. audiences will be prepared and pre-sold for you by direct advertising on a hitherto unequalled scale.

WARNER BROS. exhibitors are assured of progress and prosperity.

What Warner Bros. Promise
Warner Bros. Deliver!



"VITAPHONE" IS THE REGISTERED TRADEMARK OF THE VITAPHONE CORPORATION DESIGNATING ITS PRODUCTS

AVAILABLE in AUGUST

"THE HOTTENTOT"

with

Edward Everett Horton
Patsy Ruth Miller

From the play by
VICTOR MAPES
and
WILLIAM COLLIER

DIRECTOR
ROY
DEL RUTH

"HONKY TONK"

with
SOPHIE TUCKER
"The Last of the Red Hot Mammas"
LILA LEE
MAHLON HAMILTON

Based on the story by
LESLIE S. BARROWS

DIRECTED BY
LLOYD
BACON

Thomas Meighan in "The ARGYLE CASE"

H. B. WARNER
LILA LEE

Based on the story by
HARRIET FORD and
HARVEY J. O'HIGGINS

DIRECTED BY
HOWARD
BRETHERTON

Productions Supervised by
J. L. WARNER
DARRYL FRANCIS ZANUCK
Associate Producer

ONE WITH VITAPHONE 2 ONE WITHOUT VITAPHONE
NEGATIVES

COMING

JOHN BARRYMORE

IN HIS
FIRST TALKING PICTURE

"GENERAL CRACK"

with Gorgeous Natural Color Scenes *in Technicolor*

DIRECTED BY ALAN CROSLAND

WARNER BROS. & VITAPHONE TALKING and SINGING PICTURES

COMING SOON DIRECT TO YOU DAY AND DATE WITH BROADWAY

WORLD Premiere
Tues., Aug. 6th
(Celebrating Third Anniversary of Vitaphone)
WARNER BROS. THEATRE
Broadway at 52d St., New York
TWO-A-DAY
AT $2.50 TOP

MARIAN NIXON ~ HOLMES HERBERT ~ KENNETH THOMPSON ~ FRED KOHLER

Productions Supervised by J. L. Warner - Darryl Francis Zanuck, Associate Producer

A WARNER BROS. & VITAPHONE A WARNER BROS. & VITAPHONE REG'D TRADE MARK TALKING & SINGING PICTURE **TALKING and SINGING PICTURE**

"VITAPHONE" IS THE REGISTERED TRADEMARK OF THE VITAPHONE CORPORATION DESIGNATING ITS PRODUCTS

Straightening Up Omaha by 6,100 Seats Dropped Out Downtown

Omaha, July 23.

Several deals, some completed and some still pending, are driving Nebraska's most powerful independent theatre organization into oblivion, giving Publix almost a stranglehold on the state and solving the over-seating problem which has been Omaha's bugbear for several years.

At least two downtown theatres will pass out of existence as such. Two more, now dark, will go in time, leaving five downtown houses, three Publix. Of a total seating capacity of 10,200, Publix will control 6,200. The changes will cut out 6,100 seats, a surplus which has been wrecking profits here.

In the most important deal, Publix leased for 20 years the World, 2,500-seater now playing vaude films, and the Sun, 1,000-seat picture house, dark, from the World Realty company.

Rialto is to be made into a commercial building. Montgomery-Ward is dickering for it. During past few years, biz there has been just breaking even. Wire equipment probably will be moved to Sun, which can handle grind just as well.

Brandeis, owned by department store interests, is about ready to be turned into something else. Strand, ancient and Publix-owned, also stands on property which could be converted to better use.

Paramount will continue ace Publix house with stage units, etc. Orpheum will continue combination policy. Moon (World Realty) to be leased for burlesque. World to have some sort of combination policy.

Publix After Others

Outstate theatres and neighborhoods now are being dickered for. Publix reported after Universal string in Grand Island, Kearney, Columbus, North Platte, Fremont, Norfolk and one or two other cities. If Publix gets this, with the Omaha and Lincoln houses, it will cover the state.

World Realty also will sell out or lease six Omaha neighborhood houses, mostly new and wired, also houses in Kearney, Columbus and Fremont, closing out its entire theatre holdings.

Ralph Goldberg of the World Realty is retiring to California on his share. His brothers, Harry and Sam, will continue with the realty company for a while, with W. A. McFarland and Harry Rachman, the other partners. All are Omaha boys.

In still another deal, the World company sold its 99-year lease on one of downtown's best corners, where it had "planned" to build another theatre. Included in this was the old Empress, now dark, which will be razed for an office and business building on the corner.

Qualitone Given 90 Days

Los Angeles, July 23.

A creditors' meeting was called by the Qualitone Corporation, manufacturers of sound devices, to ask for an extension of outstanding obligations.

According to the company's statement, it has assets of $55,000 and liabilities of about $32,000. There are between 90 and 100 creditors.

Concern will be able to pay off in full providing proper refinancing can be secured as well as additional capital.

Creditors have agreed to defer their claims for 90 days.

BIDDING IN SYRACUSE

Syracuse, N. Y., July 23.

Warner Brothers and Keith's are bidding for the local Strand with the owners of that house so far refusing all offers.

Back to Union Help

Los Angeles, July 23.

After three weeks of open shop operation Simon Lazarus is negotiating to rehire union projectionists in his seven grind houses.

Hiring of a union stage band led to the opening of compromise discussions with the unions. Full union staffs will start operation about Aug. 1.

Si Fabian May Take On Stock Brokerage

Newark, July 23.

It is understood that S. H. Fabian is considering buying a seat on the New York Stock Exchange. He will have associated with him in the brokerage business Sam Rosen. Louis Golding has gone in with the N. Y. firm of McVickar & Co., who have a branch office here. It is believed that Golding is out of all his theatrical interests, except the Strand, East Orange, which remains independent.

The latest changes as a result of the shake-up in the local Warner forces are as follows: David E. Weshner, director of publicity for the S-F houses, has been made gen. mgr. of the whole circuit. He is succeeded in publicity by Frank LaFalce, formerly his assistant. Louis R. Golding and D. J. Shepherd, district managers, have resigned.

Harry W. Crull, manager of the Branford and the Stanley, Jersey City, retains those positions and has been made district manager of all the downtown houses. Richard Hill, new manager of the Mosque, is district manager of the outside houses, while Murray Stahl is district manager of the houses formerly under Golding.

Harry Kalmine has been made booker. William Schell has resigned as manager of the Regent. It is authoritatively stated that things will now remain in status quo and that there will be no more changes.

Now that A. Gordon Reid and D. J. Shepherd are both out it may be said that the leaders of a bitter personal fight are removed from the organization. The factions led by these men caused extreme ranklings.

Orchid Man in Film

Warner Bros. have added Georges Carpentier, French boxer and actor, to the cast of "Show of Shows."

Vacation Shorts

Chicago, July 23.

A special talking short was made by Frankie Masters, m.c. at the B. & K. Tivoli here, during his vacation in New York, to keep the flaps appeased while he was away. Short was made to order for B. & K. by Paramount.

Gag was received so well it will be repeated for other m.c's.

Gregory Loses 1 House; Stockholders Hold Bag

Chicago, July 23.

S. J. Gregory has been dispossessed from the Parthenon and the house rented to Lubliner and Trinz Balaban & Katz subsidiary.

A few weeks ago Gregory gained control of the three Gregory-Bernasek theatres from receivership by convincing the Federal Court he could operate them at a profit.

Parthenon will be closed for six weeks, to reopen remodeled. Gregory will continue to operate the other two houses.

Meanwhile, the Gregory-Nernasek stockholders are left holding the bag.

Bandit Killed in Vault; Laughing Usher Hero

Portland, Ore., July 23.

Lone gun bandit was stopped by a bullet when shooting it out with police after holding up John Smith, manager, and Treasurer O'Donnell of the local Publix theatre. He was nicked with $3,000 within his reach.

The bandit was trapped in the theatre vault by the cops and attempted to shoot his way out. Police were handicapped in their firing as Smith and O'Donnell were trapped in the same vault. The gunman was killed when making a final try to escape.

Hero of the affair was John Cortran, usher, who laughed as the bandit poked a gun in his side and got slugged on the head as a result. He came to in time to run for the police.

$1,141,550 Theatre Bldg. Permits for L. A. Area Jan.-June; 528,879 Seats Now

Los Angeles, July 23.

With $1,141,550 in building permits issued for theatres during the first six months of 1929, compared with $228,993 for the entire year of 1928, Los Angeles is obviously undergoing another boom in theatre construction.

Survey of the present situation reveals that the total seating capacity of all amusement places within the city (including public auditoriums) is 528,879. In this total picture houses lead with a combined capacity of 233,204. Seats in public auditoriums and amusement places (other than picture theatres) is 295,675. Figure also includes the 22 legitimate houses in town.

Several authorities have pointed out the danger of overseating. As the entire drawing population is about 1,500,000, it means that at the present moment every person in the district must attend a picture house at least once a week for these houses to do better than an even break.

There is one house under construction, the Pantages Hollywood theatre, and three more are due to be started within the next few months, two Fox houses and the Beverly-Fairfax.

Construction chart below shows theatre building activity in the Los Angeles area from 1920 to the present time in money value.

1920	$1,535,000
1921	2,908,500
1922	660,000
1923	$1,131,000
1924	616,725
1925	4,221,575
1926	3,493,890
1927	1,330,800
1928	228,993
1929 (to June 30)	1,141,550
Total	$17,267,483

"FOX" OFF BILLING

Fox's "Movietone Follies" has been booked in Keith houses with the Proctor houses in White Plains and Mt. Vernon using the talker this week.

For the Proctor houses on some 24-sheet stands the name "Fox" was omitted.

Butterfield and Katz Stalling Each Other?

Col. W. S. Butterfield, of Michigan, came to New York, last week, looked around, visited, and then back to Michigan.

A report had gotten out that Butterfield expected to sell his 50 per cent. in the Butterfield circuit to Publix. That report is still out.

The Col. poohed poohed it. "Greatest circuit in the country. Runs itself. Not enough money to buy. Making so much now wouldn't think of selling."

The same stuff used by Steve Lynch before he sold to Famous years ago.

The Col. visited in the Paramount building and elsewhere, meanwhile calling on Sam Katz.

Just before the Col. went back to Michigan it looked as though he had been waiting for Katz to speak to him about buying, and Sam had been waiting for the Col. to speak of selling.

Unless the Col. returns from Michigan, they will probably open the preliminaries by phone, for the Col. ants to go around the world and Publix wants the Butterfield circuit.

Bootleg Wire Costing Talkers Heavily In Small Town Prestige on Quality

Los Angeles, July 23.

Flop of bootleg sound equipment in small houses all over the country has done inestimable damage to the talking picture. This is the opinion of film distributing agencies which report many small town exhibs who broadcast that their houses were wired now shouting just as loudly that they're back to silents.

Distributors say that as a result of installation of poor equipment the small town picture fan is disgusted with talkers and believes that the advertised popularity of the talkers in big centers is so much hooey. One local distrib became so enthused over "Broadway Melody" and boosted it so hard to relatives back in Ohio that when an exhibitor there booked the picture the relatives organized a theatre party of prominent citizens. When the show was over they wired that they didnt know whether the picture was any good or not as reproduction was so bad they couldn't hear it.

This experience is reported widely duplicated because the exhibitor installed equipment that had nothing to recommend it except the price. Result is, the silent film market is picking up again although it is admitted to be only temporary as most small town exhibitors are sold on talkers and believe they can sell their patrons the idea with the proper wire. Meanwhile, there's said to be no question that the prestige of talkers has suffered.

Two Wired Houses Start Talkers in Buenos Aires

Buenos Aires, July 1.

Josephine Baker is the tit-bit of the year so far. The dusky Countess—attended here by her Italian titled husband—started off at the Astral to conflicting reports. Now she has made her mark, but as a singer, not a dancer. The sinuous form that startled Paris and outraged Vienna has been robed in Buenos Aires—by Presidential decree. She is bearing up well and has sung her way into favor, notwithstanding.

Corinne Griffith in "The Divine Lady" is B. A.'s first taste of the talkers. The Grand Splendid is the first house to wire, and the picture is going over big. In it Corinne sings, or is supposed to, and the audience is satisfied. In a day or two the Palace is to show "The Wedding March" in sound-film. That is the second house to adopt the novelty for this city.

Wiener-Doucet is a piano duo now at the Odeon, our best theatre with the Cervantes closed. Wiener is American and Doucet is French. Their number is a two-hour concert act in which jazz music is played in the style of the classics. Four full houses have greeted the four concerts. B. A. public is getting its first taste of snappy tunes as they should be played.

M. Feraudy, from the Comedie Francaise, is at the same house with a first class stock company. "The Trial of Mary Dugan" went over well in French and has been translated into Spanish, also given locally. It is a hit.

Yiddish Jazz

Nellie Casman, American-Hebrew artist, opened at the Argentino on Saturday with "The Singer," in Yiddish, directed by Mr. Steinberg. A crowded house witnessed the show, which was enlivened by audeville numbers by Miss Casman, who sings in English as well as in the argot. This is the first time Yiddish jazz has been seen locally.

Jules and Ana Nathanson are in the Yiddish stock here at the Excelsior and have given "The Chocolate King" to uniformly big houses. It is the most ambitious Yiddish venture seen here so far and is drawing a better class of public than former efforts.

Current films are "Revenge," U. A.; "Mysterious Lady," M-G-M; "The Rescue," U. A.; "Speedy," Paramount; "Adam's Apple," Br. Inter.; "West Point," M-G-M; "Lady of the Pavements," U. A.; "Divine Lady" (sound), First Nat.; "Wedding March" (sound), Paramount.

Forthcoming releases include "Spite Marriage," "The Iron Mask," "Piccadilly."

Crandall Started With 80-Seat House in Wash.

Washington, July 23

Harry M. Crandall steps out of his local string of houses Aug. 1. Previously selling 75 per cent to Stanley, he has now let the other 25 per cent go to Warner Bros., who have been in control since the general acquirement of the Stanley chain.

Crandall started local chain 21 years ago with an 80-seat house. It now has capacity of approximately 50,000.

John J. Payette, who started with Crandall as an usher, is promoted from supervisor of theatres to be in charge here.

Change also discontinues Crandall's pet good will builder, his Americanization school, under direction of Mrs. Harriet Hawley Locher. Founded in 1922, this school utilized films to teach foreigners the necessary groundwork to become citizens. It had grown to be semi-official with foreigners told to attend these classes when applying for their first citizenship papers.

$1,600 Taken At Marion, O.

Toledo, July 23.

Over the week-end robbers slipped into the Publix Palace at Marion, O., and left with $1,600.

Two combinations on the theatre's safe were operated by the thieves.

A. C.'s Mayor Agrees With Showmen's Protest

Atlantic City, July 23.

Protest against the use of the municipal auditorium for entertainment enterprises was made by the Atlantic City amusement interests who object to being placed in the position of having to compete with a city-owned project, to which they are obliged to contribute a share of the taxation for the upkeep and financing of the huge building.

William Fennan, president of the local Amusement Men's Association and owner of the Steeplechase Pier, filed the objections for his organization with Mayor Anthony M. Ruffu, but now reveals that the picture houses and legit theatres are also behind the protest.

Warner-Stanley operates five of the largest picture houses here.

The first rumble of a protest was heard last month when the city opened the ballroom for dancing, with Charles Dornberger's orchestra and Creatore, and came to a head with the staging of R. H. Burnside's big spectacle, "Here and There." The auditorium management has plastered the town with bill posters and a large banner stretches across Atlantic avenue, in front of city hall, an advantage no private amusement enterprise enjoys, Fennan pointed out.

The Mayor said that while it was impossible to change the program arranged for the auditorium this season, he consented to consult the amusement men before staging any shows in the future.

"PAR MONTH" FOR SEPT.

Publix has decided upon September as "Paramount Month" in all of its houses.

An extensive drive has been outlined, says an article relating to it in Publix Opinion, the chain's house organ.

Harmanus With 1st Runs

Albany, N. Y., July 23.

Harmanus Bleecker Hall, sold for $500,000 by F. F. Proctor to C. H. Buckley, owner of the Leland and Clinton Square has been closed for the summer for alterations. It will reopen as a first run theatre after Labor Day.

The Hall has been a second run house for years, losing money under the Proctor management.

Arbitration and Hays or Hays and Arbitration or Read Last Paragraph First

The arbitration system, the keystone of the Hays organization, is the center of producer headquarters' meetings ostensibly called for film talker rentals and the indies.

Talkers, in the case of the Warners, have rendered the present status of the boards powerless to act on the recovery of monies should a Vitaphone picture be delivered to an exhibitor without the score.

Vita attorneys have set up their own system of dealing with exhibitors, the first move by any affiliation in the organization to break away from Hays' grip, it is charged. Until they come back into the fold and erase the clause in their contracts that disputes shall be settled by a distributor and exhibitor and supreme court judge, the Hays' arbitral condition will suffer an aggravated condition never before experienced. The number of Vita bookings at present make this phase a serious one.

Besides this the Warners intention to release specials day and date is also heard to have added to Hays' jam. Smaller members with only a comparatively few specials are understood to be kicking. The Hays' office maintains that this situation has never entered the discussion.

Fox officials join with Hays in declaring that everything is "quiet as usual." That statement is as formal as others to keep the record smooth.

Saving the Courts

Hays' lieutenants defend with natural vehemence the arbitration system, one of them stating: "With the film rental situation as it now is arbitration is a godsend. Were it not for the system and its work it is safe to say that the courts of the country would be cluttered with 500,000 lawsuits."

On the talker rental indie matter, which has caused Pete Woodhull to round up the good voters of his tribesmen several times and which has brought Jimmie Grainger, Claude Ezell, Sidney Kent and Charlie Pettijohn to lunch three times at the Union League Club, the matter has hit a stone wall.

From the producer perspective only "time" will provide the solution.

While they were scheduled to hold their final joint meeting with the Woodhull favorites yesterday, the fact that some of the out-of-towners could not make trains Monday caused another postponement.

Regardless of the meetings, the only solution as seen by the producers is more indie wirings; yet 10,000 houses in the U. S. were calculated for talkers by eminent authorities several weeks ago.

600 Suawks

Adjustments of exhibitors who have over-contracted for film or who have called "Life Saver" because of the wiring, with country roads and heat thrown in, are figured to total over 600 for the past 10 weeks alone. These cannot keep up, it is maintained, because of theatre owners already exhibiting a tendency to get relief from one or two companies and letting the others get by with stuff above the original signature.

Because of these "ironings-out" producer spokesmen figure that the rental wallop has vastly improved in the past three weeks. They admit the whole thing was unforeseen.

1,000 Dark

Indie agitators of the simonpure breed (un-Woodhull) are more active than ever. An out-of-towner with a cane, said to have worked for the secret service before he became a box office mogul, is soapboxing on the need of getting public sympathy for real governmental action. His idea, which hit some of the indie hang-outs Monday and got a big hand, is for at least 1,000 indies to close one day a week and to placard the burg with their reason for the shut. If going through they'll probably pick Monday. One member of the audience arose after the handclapping and said:

"I am one of the oldest exhibitors in the world. I had a theatre here when there were only three exchanges in the United States. I tell you that the few exhibitors that were in business then were the same as they are now—that's our trouble. We change when we get into this business. We become regular Jekyll-Hydes."

BENNY MEROFF

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Granada and Marbro Theatres
CHICAGO

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
149 W. 40 ST. N.Y.C.

Delmar's Pathe Talker

Nick Copeland has completed the cast for "A Certain Party," the Harry Delmar production for Pathe upon which work will begin July 24 in Pathe's New York studios.

Jack Pepper, Dave Ferguson, Joey Ray, Thelma Temple, Ted Leary and Si Wills will be featured with the remainder of the cast consisting of vaudeville and legit names.

Hearst's Metrotone News

The first of the new sound news reels by William R. Hearst's International system is to be known as the Metrotone News.

In "Oh, Yeah?"

Patricia Caron, legit, will play opposite Robert Armstrong in "Oh, Yeah?" for Pathe. Others in the cast are James Gleason, Paul Hurst, Frank Hagney and Speed Hanson.

Tay Garnett will direct.

France Marion Remarrying

Los Angeles, July 23.

Report current that George Hill, M-G-M director, will wed Frances Marion, scenarist, in the fall.

Miss Marion, widow of the late Fred Thomson, picked Hill as direc-

Unexercised Option

Los Angeles, July 23.

Paramount will not take up its option on Hugh Herbert, scenarist, with the company almost a year.

Herbert reached Paramount through M-G-M.

Charlie O'Reilly and the boys at the Theatre Owners Chamber of Commerce are handling the film end of the sale of fight tickets for the benefit of the Daughters of Jacob and their new hospital. Main event is Loughran vs. Braddock. 15 bucks.

Nat Cohn and Irving Wormser, formerly heads of the Big Three Exchange, have joined the sales force of Columbia. They will handle Columbia's one reel shorts.

Shep Camp added to "The Mighty," Par.

Frank Beal added to "Golden Bridle," U.

Stuart Erwin added to "Sweetie," Par.

Ed. E. Paramore, Jr., writing adaptation, screen play, and dialog for Par's "Buckaroo."

WEST COAST NOTES

Jules Raucourt, Belgian actor, added to "Jealousy," M-G.

Gaston Glass loaned by Cruze to WB for "Tiger Rose."

Otto Matieson added to "Golden Dawn," WB.

Ethelyne Clair added to "Second Choice," WB.

"Eva the Fifth" title changed to "Girl in the Show," M-G.

"Twelve Hours of Love," title of William DeMille's recently finished picture, M-G.

Joan Crawford sings two songs in "Jungle," M-G. Eddie Nugent added to cast.

Anita Page opposite William Haines in "Navy Blue," M-G.

Complete cast for "Love Doctor," Par, includes Richard Dix, June Collyer, Morgan Farley, Miriam Seegar, Winifred Harris, Lawford Davidson and Gale Henry.

Complete cast for "Sweetie," Par, includes Nancy Carroll, Stanley Smith, Wm. Austin, Jack Oakie, Joseph Depew, Stewart Erwin, Helen Kane, Wallace Macdonald and Aileen Manning.

Sally Eilers with WB for "The Girl Who Wouldn't Say No."

Louis Wolheim added to "Condemned," UA.

"Woman on the Jury," FN, started July 22 with Dorothy Mackaill, Sidney Blackmer, Myrtle Stedman, Robert Wayne and Edmund Burns. William Seiter directing.

Cast of "Lady Fair," Christie, includes Roberta Hyson, Leroy Broomfield, Spencer Williams, Lawrence Criner, Claud Collins, Gus Jones and Zack Williams.

Charles Grapewin and Anna Chance have completed "Ladies Choice," one reel talker for Christie.

"Ship from Shanghai," Charles Brabin's next for M-G. Adapted from Dale Collins' novel, "Ordeal."

Robert S. Carr, boy author, assigned to write original for Janet Gaynor and Charles Farrel, Fox.

Two more interstudio loans of featured players. Warners has borrowed Jack Mulhall from FN for "Second Choice," and Chester Morris, from UA, for the same picture.

Ted Carson, in "Crimson Courage," U. Supporting cast, Ione Reed, Wilbur Mack, Ben Corbett.

"Post of Honor," title of third in "Pioneer Kid" series, U. Bobby Nelson starred, supported by Edmund Cobb, Jim Corey, Mary Vargo, Haske Noswood.

Wells Root, writing dialog on "Peacock Alley," T-S.

Edward Sloman to direct dialog sequence for "Lost Zeppelin," T-S.

Cissy Fitzgerald, added to "Broadway Hostess," FN.

June Clyde added to "Tanned Legs," Radio.

Helene Benda added to "Jealousy," M-G.

Guinn "Big Boy" Williams added to "Forward Pass," FN.

Cast "Three Sisters" (Fox), starting July 29, includes Louise Dresser, Kenneth MacKenna and Tom Patricola. Paul Sloane, director.

"Hurdy Gurdy Man" (Fox), includes Lila Lee and Henry Armette.

Complete cast for "Hurricane," Col: Hobart Bosworth, Alan Roscoe, Leila Hyams, Leila McIntyre, Johnny Mack Brown and Ed Chandler.

Yola D'Avril, Andre Cheron, Charles Sellon in "The Love Parade," Par.

Agostino Borgate added to "Behind the Makeup," Par.

Cast "Conquistador," Fox, starting July 29: Warner Baxter, Augustino Borgato, Carl Miller, Mary Duncan, Emile Chautard and Solidad Jiminez. Al Santell directing.

In "My Friend, Napoleon," Fox, starting Aug. 1: Paul Muni, Lester Lonergan, Owen Davis, Jr., Marguerite Churchill. Berthold Viertel, director.

In Victor McLaglen's untitled story, Fox, starting Aug. 29: El Brendel, Fifi Dorsay, Lennox Pawle, Charles Indello, Polly Moran, August Tollaire. Raoul Walsh, director.

For "The Meal Ticket," Fox, in production: Joe Wagstaff, Lois Moran, Charles Eaton, Elizabeth Patterson, Dorothy Burgess, Douglas Gilmore. Lew Seiler, director.

Par will make "The Lost God," co-featuring Richard Arlen and Mary Brian. William Wellman to direct.

State Cinema Productions, at Tec-Art, making "Woman Who Was Forgotten," RCA recording. Cast: Belle Bennett, Jack Mower, Gladys McConnell, Jack Tremp and William Walling.

Dennis King at Par studio for "Vagabond King."

Jean Arthur, Frank Ross and Joseph Depew added to "Saturday Night Kid," Par.

Joel McCrea engaged by Radio.

Alec B. Francis and Dale Fuller in "The Sacred Flame," WB.

FN is using 14 from Southern California's football squad in "Forward Pass." Bert Rome, Alan Hale and Alan Lane also added.

Madge Bellamy added to "Tonight at 12," U.

Al DeMond writing dialog for "No, No, Napoleon," U. Margaret Campbell added.

Regis Toomey borrowed from Par for "Rich People," Pathe.

Albert Shelby LeVino writing adaptation for "Night Hostess," M-G.

Dorothy Sebastian borrowed by Pathe from M-G for "His First Command."

Doris Hill in "Darkened Rooms," Par.

William K. Howard directing George Jessel in "Hurdy Gurdy Man," Fox.

Irving Cummings will direct "Cameo Kirby," Fox.

Russell J. Birdwell will direct Fox's "A Well Dressed Man."

Harry Edwards producing "A Southern Exposure" at Met studio. Two reel comedy with Lloyd Hamilton, Ruth Hiatt and Harry Woods.

Constance Bennett's three for Pathe are "Rich People," "Clothes" and "Saratoga."

Hallam Cooley, term agreement with U.

Louise Dresser in "Three Sisters," Fox.

Al Rogell will direct "The Web," U.

Reginald Barker to direct "Mississippi Gambler," U.

Donald Novis, winner of radio singing contest, in "Tin Pan Alley," UA.

Tommy Jackson and John Boles, added to "Three Godfathers," U.

Sidney Blackmer opposite Dorothy Mackaill in "Woman On the Jury," FN.

J. Farrell McDonald, borrowed from Fox by FN for "Give the Little Girl A Big Hand."

Lloyd Shackleford, Harry Overbeck and Rich Lambert, added to "Forward Pass," FN.

Joan Bennett and Florence Arliss, added to "Disraeli," WB.

Wallace MacDonald added to "Sweetie," Par.

In Par's "Darkened Rooms" Doris Hill replaces Jean Arthur., who goes to "Saturday Night Kid." In "The Lost God" Mary Brian replaces Fay Wray, latter going over to "Behind the Makeup," all Par films.

Guy Bolton adapting and doing dialog on "Love's Doctor," Par.

Silent version of Carlsbad's "The Medicine Man" completed after two months on location in New Mexico. Following cutting, picture will be synchronized and dialoged.

Marion Byron and Josephine Houston added to "Forward Pass," FN.

Eugene Pallette and Fred Kohler added to "The Lost God," Par.

Nita Martan, added to "Road Show," M-G.

Marion Schilling, now under long term at M-G, in "Kempy."

Par has taken up option on Clive Brook.

O. P. Heggie, added to "Vagabond King," Par.

Laford Davidson, added to "Love Doctor," Par.

Robert Wayne, added to "Woman On Jury," FN.

Home town boy makes good. Joel McCrea, Hollywood, under long term agreement to Radio.

Andre Beranger, added to "King of Jazz," U.

Nora Lane, added to "Sally," FN.

Frank Reicher, directing and acting in "Mr. Antonio," T-S.

Olive Tell added to "The Very Idea," Radio.

Joe McCrea, athlete, under long term contract to Radio.

Dorothy Gulliver added to "Forward Pass," FN.

In cast of "Sacred Flame," WB, starring Pauline Frederick, are William Courtnay, Conrad Nagel, Lila Lee, Walter Byron, Alec B. Francis, Dale Fuller.

Gilbert Emery and Billy Bevan added to "Sky Hunt," Fox.

Christie's starting "Faro Nell," two-reel western burlesque, featuring Louise Fazenda.

Ivan Lebedeff added "They Had to See Paris," Fox.

"The Ramblin' Kid," Hoot Gibson's first under new contract with U.

H. B. Warner added to "Dark Swan," FN.

Complete cast for "Faro Nell" includes Louise Fazenda, Jack Luden, Harry Woods, Frank Rice, Charlie Mack. William Watson directing for Christie.

Charlotte Merriam, Ethlyne Clair, added to "Second Choice," WB.

Jimmy Starr assigned to script and dialog on "Those Who Dance," WB.

Marceline Day, Barry Norton, Seena Owen added to "Tanned Legs," Radio.

Arthur Lake added to "Night Parade," Radio.

Eugene Pallette added to "Kibitzer," Par.

Greta Garbo's next M-G all-silent. Untitled and story by Jacquer Feyder.

J. C. Nugent, Karl Dane added to "Navy Blues," M-G.

Gerald Barry added to "Olympia," M-G.

Tibot Van Janney in William DeMille's M-G film.

"Empire Builders," formerly "The Medicine Man," Carlsbad production, being dialoged at Tec-Art.

William Beaudine to direct "Dark Swan," FN.

Great States Operating Circuits For Publix, With Rubens in Charge

Chicago, July 23.

Picture house circuits of Fitzpatrick & McElroy and Young-Wolf, outside of Minneapolis and St. Paul, all Publix-controlled, will be operated out of the Great States Chicago office with J. J. Rubens, vice-president and general manager. Rubens continues in that capacity with Great States, and will be the general operator of the circuits as a combined Publix unit. The Butterfield Circuit may be added, if that Michigan list is taken over by Publix.

Rubens will operate the newly acquired houses in the same manner as he has directed the Great States circuit, building it into complete control of Illinois with more than 60 theatres in the state outside of Chicago. He will give the managers the same leeway proven of such benefit to Great States managers. District managers likewise will be equipped with distinct executive authority.

LONG BEACH CHATTER

Long Beach, L. I., July 20.

Boardwalk is more like a market place; "lucky" and gambling stands handing out baskets and pots of groceries, vegetables and fruit, strung out in a continuous line. They must be eating the prizes to live.

Automobile parties by the thousand, that never spend a nickel, come in their bathing suits, so avoiding fines for dressing in the cars. They unload jugs and jars and bundles and boxes of food—everything but the canary.

Boardwalk in front of the Nassau is impenetrable—on Saturday night—and "I bought it at," "My broker told me," etc., fills the air. But Monday the only thing interested in high and low is the tide.

The al fresco theatre, "Open-air theatre by the sea—protected in rain," believing that a little touch of Hoboken makes the whole world pay, is presenting "Wife of Two Husbands," with "Broadway cast." Has its amusing moments. Intermission discloses only exit is through the Bavarian restaurant.

The drunk who tried for 10 minutes to sign a receipt with the wrong end of the pencil. The stories people give while trying to escape from the steam room—not being patrons of the bath-house, but caught in there.

FAMOUS
B. B. B.'S
Bananas Body Builder
GOIN' HOLLYWOOD

LEON
BRECHER
Now on his 7th week at the
POM POM CAFE, Hollywood
"HELLO" Footlight Drug

JOE LaROSE
PRODUCTIONS
FOX THEATRES

GEORGIA LANE
DANCERS
Featured in Fanchon and Marco's
"RHYTHM" Idea

CARLA
TORNEY
DANCERS
Featured in Fanchon and Marco's
"Love School" Idea

Columbia's First All-Talking Road Show Attraction!
FLIGHT
AN
ALL TALKING SENSATION
A Picture of such tremendous power and scope as comes once in a lifetime!
JACK HOLT and RALPH GRAVES
The pals of "SUBMARINE" in the greatest performance of their careers!
Made with the cooperation of the
U. S. MARINE CORPS
A FRANK R. CAPRA
production
COLUMBIA PICTURES

LIFE'S SADDEST MOMENT...

He *should* feel sad. He's just lost the first-run showing of the *finest* box-office product the new season offers.

What the country's wisest showmen are booking—and as they will get them.

RONALD COLMAN
The Screen's Most Romantic Actor in
"BULLDOG DRUMMOND"
Samuel Goldwyn's great presentation, which has scored sensational runs here and abroad. One of the most stupendous ALL-TALKING HITS.

DOLORES DEL RIO
in the biggest picture of her career.
"EVANGELINE"
The greatest epic in ten years. An Edwin Carewe masterpiece. A record breaker wherever it plays. A Sound picture in which Miss Del Rio sings three times.

HERBERT BRENON
the man who gave you "Sorrell & Son," now produces his greatest picture
"LUMMOX"
All-Talking. Fannie Hurst's best seller with Winifred Westover, Ben Lyon, William Collier, Jr., Myrtle Stedman, Edna Murphy. Presented by Joseph M. Schenck.

GLORIA SWANSON
in her first ALL-TALKING picture
"The TRESPASSER"
with Robert Ames. Written and directed by Edmund Goulding, who wrote "Broadway Melody." Her greatest dramatic triumph.

NORMA TALMADGE
Heard for the first time in an ALL-TALKING screen version of the stage success
'A YEAR from TODAY"
with Gilbert Roland. Directed by Lewis Milestone. Another tremendous box-office picture. Presented by Joseph M. Schenck.

"The LOCKED DOOR"
Thrilling All-Talking Screen Version of Channing Pollock's great play, "The Sign on the Door" with Rod La Rocque, Barbara Stanwyck, William Boyd, Betty Bronson. Surefire, big entertainment for any theatre. Directed by George Fitzmaurice and presented by Joseph M. Schenck.

MARY PICKFORD AND DOUGLAS FAIRBANKS
together in the same picture for the first time. The most stupendous picture announcement ever made. They will be seen in a hilarious version—ALL TALKING—of the daddy of all sheik stories. A SAM TAYLOR Production.
"THE TAMING OF THE SHREW"
Every theatre in the world will play this one.

"THREE LIVE GHOSTS"
One of the great stage comedy successes, now a thrilling, mystery comedy. All-Talking with Claud Allister, Joan Bennett, Robert Montgomery, Charles McNaughton. Directed by Thornton Freeland. Presented by Joseph M. Schenck.

FANNIE BRICE
the popular internationally known stage comedienne, in an All-Singing, All-Talking picture from an original story by John McDermott and Billy Rose.
"IT'S A PLEASURE"
and it sure will be for the theatres that play it. Presented by Joseph M. Schenck.

HARRY RICHMAN
star of stage (George White's Scandals), Radio-Phonograph and Night Club, in an ALL-SINGING, DANCING, TALKING story written by Irving Berlin
"The SONG of BROADWAY"
for which Irving Berlin has written 8 new songs. Presented by Joseph M. Schenck.

CONSTANCE TALMADGE
in her finest picture
"VENUS"
from the novel by Jean Vignaud
Synchronized Production.
A gorgeous and gripping drama that carries one through France and Italy to the deserts of Africa.
A Louis Mercanton Production

UNITED ARTISTS

Talking Shorts

ROBERT BENCHLEY
"Lesson No. 1"
Comedy
FOX MOVIETONE
10 Mins.
Jap Gardens, New York

"Treasurer's Report," Bob Benchley's first talking short, still stands as his best. This one, "Lesson No. One," shows a man learning to drive a car.

There aren't many laughs in the 10 minutes, much less than 10 minutes of comedy effort generally hold on stage or screen. Basic thought is fairly humorous. But the auto stuff doesn't keep pace. Stronger repartee between Bob and the instructor was needed. *Bige.*

MARC CONNOLLY
"The Traveler" (Comedy
RCA PHOTOPHONE
14 Mins.
Rialto, New York

An admirable bit of foolery in a style away from the gagging technique.

Marc Connolly in the guise of a dumbbell chump appears at the Grand Central ticket window and goes into absurd talk about buying a ticket like a woman shopper bargaining for ribbon. Ticket seller meets him in exaggerated style of the courtesy-and-service salesman.

Marc buys a ticket to 125th street in the manner of a tourist bound for Cape Town; gets on the train and carries on a conversation with porter in the pompous style of a Rotarian discussion weighty affairs with the president of the chamber of commerce.

Conductor sits down with him and they exchange the sort of chat peddled by a couple of self-important citizens discussing politics. Marc disembarks at his station as conductor blandly murmurs to himself after an elaborate leave-taking, "Another friend made for the railroad."

Whole thing is a shrewd burlesque on modern applesauce about brotherly love in business relations. Clever nonsense—and a mile over the heads of this Saturday afternoon flap audience. Directed by Joe Santley.

Connolly likely wrote this. Holds rep as playwright, by himself and as collaborator with George S. Kaufman, both of these writers newspaper men. This is Connolly's first short of a series of six he is doing for RKO in the Gramercy studios, New York. *Rush.*

PATHE SOUND NEWS
RCA PHOTOPHONE No. 46-47
19 Mins.
Projection Room, New York

First reel holds four clips, three chock full of action and one a religious fete, interesting but not unusual.

Loren Medell and Pete Reinhart, who broke the record for a continuous air flight by remaining aloft for 10 days, lead off as the most interesting of the reel. Shots of the plane being refueled will be watched closely by any audience. Some very good air shots in this one for a newsreel with the droning of planes and shouts of the crowd adding greatly

Fast clip is the one showing "Cashoo," world's fastest dog, showing his heels in a speedy dog race. Italian religious fete in the lower east side of New York followed.

Target practice with 300 and 600-pound bombs from planes a mile up last clip. No matter how often done, always colorful. No. 47 contains five clips.

Deadhead, political clip, first. Gov. Roosevelt heard reading a letter from George W. Wickersham, chairman of President Hoover's Crime Commission, telling the proper means to enforce the Volstead law. No action and attention drifts as the words roll on.

President Hoover reviewing the Rainbow Division of the War with General Gouraud of France as guest. Brass band sounds flat and bleary as it comes near the mike and then drifts away. Not as colorful as the parade shown later in this reel but appeals because of war vets.

Hundreds of simians herded together on an island in third clip. Antics of monkeys amusing but shots taken too far away for a real study; novelty.

Sailors at the Great Lakes Naval Training Station parading before their admirals. Martial music picked up nicely. Full of pep and snap and a good eyeful.

Blue Larkspur winning the American classic in a fast race closed this reel. Hoarse shouts of crowd the usual thing. Just a horse race.

Lupe Velez borrowed from UA by Henry King for femme lead in "Out of the Night," Inspirational.

Rita La Roy added to "Tanned Legs," Radio.

Phillips Holmes east for "Return of Sherlock Holmes," Par.

Helena Benda added to Greta Garbo subject, M-G.

Carmelita Geraghty opposite Joseph Schildkraut in "Mississippi Gambler," U.

FOX MOVIETONE NEWS
38 Mins.; Reels A, B, C and D
Projection Room, New York

Expanded service in four sets now totals 23 clips and runs beyond half an hour assembled. This week's collection is a great variety of subjects and angles, rich in interest, only defect absence of comedy. Only one clip has a sure laugh.

A

Five clips in 9 minutes, feature its travel range. Opens with dandy atmosphere bit. Two typical Mississippi packets in race, smoke pouring from stacks, deck mob yelling its head off and whistles shattering the air. Trick shots at rear paddles splashing, musicians on deck playing accordion and flashes at crowd, on deck and ashore. C. Larsen and Storz, camera; C. Tice and Neems, sound.

Beautiful scenic of herds of sheep in high mountain feeding grounds. Barking of dogs and "baa-ing" of woolies. Capital snow shots of herds in high mountain passes. Herbert, camera; Wiking, sound.

King of Egypt visiting Switzerland and greeted by crowds in Berne. Closeups of monarch. Geisel, camera; Woolley, sound.

Girls of Vienna school in bizarre dance movements. Pebal, camera; Duffy, sound.

Spanish mobs in street carnival, with climax when hundreds of revellers are turned loose in the bull ring where they are chased by bulls to roars of delight from spectators. Latter is punch of the reel.

B

Five clips in 10 minutes. Feature is series of views from all angles of the first transcontinental trip on the "Lindy line," combined air and rail trip in 48 hours.

Opens with reception of Spanish flyers, saved from the sea, in Madrid. Fresneau, camera; Wentworth, sound.

Transcontinental trip a great bit of reporting. Good trick shots of passengers looking over maps; striking camera angles past passengers at window to distant landscapes, packed cities and eerie mountains. Shows start and arrival, with flash at Lindbergh. C. Larsen, camera; C. Tice, sound.

Demonstration in London streets as King George appears publicly after illness. With the Queen and Wales he visits Westminster Abbey with much ceremony and hysterical cheers from the populace. Scales and Cotter, camera; McNally and Leslie, sound.

New war machines in battle maneuvers at Camp Meade, Md. Includes shots at new tanks that go 45 miles an hour, knocking down trees and firing big guns as they whizz. Finishes with spectacular night maneuvers. Waldron and Prangley, camera; Williams and Grignon, sound.

C

Six clips in 10 mins. Closely edited and moving fast but without punch. Launching huge passenger liner for canal trade from Newport News yards. Usual hubbub of steamboat whistles and cheering crowd. Prangley, camera; Grignon sound.

Hoover poses with his Farm Board on White House lawn. President in closeup makes a brief speech. Waldron, camera; Williams, sound.

Girls in A. A. U. track meet in Brooklyn. Good action stuff. Hammond and Chereton, camera; Walz and Girolami, sound.

People of Namur greet Crown Prince Leopold and his bride, Princess Astrid. Squire, camera; Mann, sound.

Refueling endurance plane over Culver City, Cal. Lehmann, camera; McGrath, sound.

Excellent record of English Henley regatta. Scales and Cotter, camera; McNally and Leslie, sound.

D

Seven clips in 9 minutes. Plenty of novelty, most of it library material, but some spot news.

Best bit of comedy in all four reels. This is group of excited Italians in country inn near Frascati playing their finger matching game and apparently out to murder each other, but instead adjourning for a drink at the bar. Villani, camera; Jordan, sound.

Opens with launching of warship of 10,000 tons at Camden, N. J. with usual ear splitting adjuncts. Painter, camera; A. Tice, sound.

Blowing up of a sulphur mountain in Texas to extract the chemical. Guy waves his hand and the cliff goes boom. Herbert, camera; Wiking, sound.

Stunt of airplane carrying a piano from New York to Jackson, Mich. Unload instrument in airport and girl to whom it is consigned plays a tune on it then and there. Downs, camera; Bitner, sound.

Race of canoes in odd setting of Central Park lake, with towering apartment houses on Fifth avenue as background. Gold, camera; H. Tice, sound.

Col. Andrew S. Rowan, hero of Hubbard's "Carrying a Message to Garcia" in 1899, in brief speech telling of the experience. Seebach, camera; Darling, sound.

Bits of polo game at Sands Pt., L. I. Good action and inspiring drumming. Painter, camera; A. Tice, sound. *Rush.*

"A CRAZY NUT"
EDUCATIONAL Comedy
20 Mins.
New York, New York

Two-reel slapsticker holds a few scattered laughs and suitable only as a filler on wired grind programs. In the cast are Vivian Oakland and John T. Murray, latter doing the bulk of the talking. Comedy depends mainly on situation rather than chatter. Weak in both.

Story concerns a husband who is continually playing sick with his wife conspiring with the doctor to cure him of his supposed ailments by telling him he is on the verge of death.

Both males play nance roles. Comedy of most elemental sort.

MAL HALLETT'S BAND (12)
VITAPHONE NO. 730
7 Mins.
Strand, New York

Second of the Mal Hallett band acts for Vita with just enough novelty to make it worthwhile.

Band runs mainly to brasses with Hallett directing impressively and giving his boys plenty of opportunity for close-up solo work, all nicely paced.

Opening number is "Lots of Mama" jazz number with special arrangement. Following a baritone solo of 'Mother Machree" by one of the boys, band delivers a wallop with a war tune medley, boys wearing tin hats.

Short rates an early spot on any screen program.

DR. FU MANCHU

(ALL DIALOG)

Paramount production and release. Directed by Rowland V. Lee. Neil Hamilton, Jean Arthur, Warner Oland and O. P. Heggie, featured. From story by Sax Rohmer. Screen play and dialog by Florence Ryerson and Lloyd Corrigan, with comedy dialog interpolations by George Marion, Jr. At Rialto, New York, July 20, on daily grind, indef. Running time 80 minutes.

Dr. Fu Manchu.....Warner Oland
Lia Eltham.....Jean Arthur
Dr. Petrie.....Neil Hamilton
Nayland Smith.....O. P. Heggie
Sylvester Wadsworth.....William Austin
Sir John Petrie.....Claude King
General Petrie.....Charles Stevenson
Li Po.....Noble Johnson
Fai Lu.....Evelyn Selbie
Weymouth.....Charles Giblyn
Trent.....Donald MacKenzie
Clarkson.....Lawrence Davidson
Fu Mela.....Lask Winter
Singh.....Charles Stevens
Rev. Mr. Eltham.....Chappel Dosset
Chinese Ambassador.....Tully Marshall

A first class mystery story, shrewdly built up with new twists of the familiar devices, rich in surprises and suspense and splendidly acted and produced. It has all the punch the mystery technique tries for but only occasionally obtains as here. Picture has merits from many angles such as interesting bizarre atmosphere, attractive romance and neat touches of contrasting comedy. Certain for b. o., where mystery draws.

Opens fast action, capital example of preparation that stands on its own dramatic feet. At the first go-off, British Legation in Pekin is under assault of Boxer hordes during the rebellion. Good sequence of battle stuff realistically staged on a big scale. One of the officials, anticipating massacre, sends his little daughter to the protection of a friendly Chinese noble, Dr. Fu Manchu. Englishman is killed as soon as his object is accomplished, the child safe with Dr. Fu.

Presently the Allies enter the town. Another chance for flag waving here is used, with views of the American marines moving up to the relief. Rebels take refuge in Fu's garden. In the ensuing attack by English troops, Fu's wife and son are slain. Whereupon the Oriental swears revenge on the white foreign devils.

All this slam-bang action. Years later it is made plain that the same Dr. Fu is on the trail of Sir John, who commanded the English in Pekin, having disposed of all the other white commanders by subtle murder in pursuit of his oath to wipe out the men who robbed him of his family.

Scotland Yard warns Sir John, and his son and seeks to protect them from the yellow peril, as the play traces the insidious schemes of the China master mind to gain his end. He has brought up the white girl left in his charge and by putting her in a trance, has her carry out his designs. He brings about a meeting between the girl and Sir John's son; schemes to have her introduced into Sir John's seashore castle and then begins to close in on his victim.

Usual mysterious passages, ghostly apparitions and grisly happenings of mystery stories occur, but here they always have an air of reality instead of the trick magic. One by one the minor people are killed off by mysterious and horrifying means, as the doom approaches the nobleman's son, who is seeking to save the girl.

It all works up to a pip of a melodramatic climax, the English boy in the Oriental's power and the outlook dark, when a sudden twist brings all right.

Punch of the picture is its speed and sustained suspense. One excellent sequence is laid in the Chinese quarter of Limehouse district, London. Eerie bits in dives and dim water front settings, capitally managed for effect.

Picture discloses a fine cast of articulate players, notably Neil Hamilton as the young lead, Claude King as Sir John, and Warner Oland, who alone seems to be able to make an Oriental heavy believable.

As an illustration of the care in casting, Tully Marshall plays a straight role as a Chinese diplomat and does it with his unfailing finish. Jean Arthur makes an appealing heroine, a girl who can act and handle lines without overplaying.

Flawless performance all around, with special tribute also to O. P. Heggie, who plays an English detective extremely well by the simple expedient of acting human and natural.

William Austin has one of his effeminate roles, which supplies the comedy in judiciously measured quantities.

Production is as lavish in settings as it is in player names. Oriental interiors are good atmosphere; scenes in and around the ancient castle are novel and striking.

As good a mystery play as Conan Doyle's "Sign of the Four" was a novel. "Dr. Fu," by the way, resembles the Doyle novel strongly in form and substance. *Rush.*

WONDER OF WOMEN

(40% DIALOG)

Metro-Goldwyn-Mayer production and release. Directed by Clarence Brown from Bess Meredyth's adaptation of a Herman Suderman novel. Western Electric sounded. In cast: Lewis Stone, Leila Hyams, Peggy Wood, George Fawcett, Harry Myers, Sarah Padden. At Capitol, New York, week July 20. Running time, 95 minutes.

Paramount made a concert pianist out of Adolph Menjou before they let him go, and Metro has done the first thing with Lewis Stone in "Wonder of Women." The only difference between the pictures is that Menjou's was in the Paramount two weeks ago and didn't try to be serious. The Stone thing is a rambling mess that gets an audience squirming in seats the second of a half dozen times a fitting finis presents itself.

Metro could capitalize on two dramatic sequences. These, however, are strictly Peggy Wood's. Stone has never pretended to be a Menjou, and the shearing of considerable of this stuff would bring him nearer to type and make this less lethargic for every house that projects it.

The story has a German locale with the railroad exterior Metro built for "Old Heidelberg" worked overtime, but interestingly. German street and water scenes, particularly the village where the Tromholts (Stone-Wood) live, are attractive.

As the great player, Stone is allowed to open by Director Brown, surrounded by a bevy of women on a train. A simple one passing in the corridor catches his eye and he hoofs away to dine with her, misses his concert station for the evening and, before the sun has set, sung his theme song, proposed and accepted.

The home scenes are the best, about all the production has to offer. The widow's three kiddies, all bright youngsters with plenty of appeal, will get the women in any theatre.

The theme, an excellent one if compact, runs away. It takes the roundabout route to tell the truism that most folks are always hungering for independence.

Stone may be able to sing, but he will have a tough time in convincing.

Miss Wood sustains what sympathy there is. Her first piece of excellent acting is when she returns home, after finding her husband unfaithful, and sees a crepe on the door. The pianist who had been considering giving her the air, for the first time of numerous times following, is halted by a wire announcing the sudden death of his favorite step-child.

The child is scarcely buried when Dad, although sub-titles indicate a long time lapse, drifts back to his girl friend, played by the pretty Leila Hyams. He is returning home to break with his wife. Her arising from bed, when the doctor, a bit part played by George Fawcett, expects her to die within an hour, arouses more skepticism and dulls the real dramatic edge this situation could have possessed.

In the death scene the wife again weakens the climax by dialoging nearly all that had been related in the sub-titles and the action. *Waly.*

Alexander Korda to direct "Lilies of the Field," FN.

Johnny Arthur added to "She Couldn't Say No," WB.

WB has taken up option on Jimmy Starr, writer.

John Loder signed by Pathe for leads in "Rich People" and "The Racketeer."

Lou Ayres added to Greta Garbo's picture, M-G.

H. B. Warner to play opposite Lois Wilson in "Dark Swan," FN.

LUCKY STAR

(40% DIALOG)

Fox production and release. Co-featuring Janet Gaynor and Charles Farrell. Frank Borzage directed, from story by Tristram Tupper. Dialog by John Hunter Booth. Titled and edited by Katharine Hilliker and H. H. Caldwell. Adaptation by Sonya Levien; Lew Borzage, assistant director. Sounded by W. E. (Movietone) equipment. Runs 85 minutes at Roxy, New York, week July 20.

Timothy Osborn.....Charles Farrell
Mary Tucker.....Janet Gaynor
Ma Tucker.....Hedwiga Reicher
Martin Wrenn...Guin "Big Boy" Williams
Joe.....Paul Fix
Flora.....Gloria Grey
Pop Fry.....Hector V. Sarno

Indifferent picture, bound to create a division of opinion as to its merits and box-office strength. It has the same appeal of psychological healing as in "The Miracle Man," without any healer actually figuring. Yet when the climatic physical regeneration of Charles Farrell, as a war-shattered victim, occurs, one portion of the audience is carried way by the dramatics and is applauding, while the majority is tittering unsympathetically.

A prime fault is its length. Yet there are times, despite Frank Borzage's painstaking devotion to detail and character painting, that the sluggish unfolding is barely noticed. These are the picture's strongest moments, of course.

"Lucky Star" is Borzage's first talker production. The director, with Janet Gaynor and Farrell, clicked twice before with "Seventh Heaven" and "Street Angel," both silents, excepting for the synchronized score and the theme songs. Miss Gaynor has not done any dialog but for the added talker sequences to "Four Devils," and, for that reason, many may regard this release as her first dialog production.

The femme lead has a wistfully appealing voice, while her co-star, Farrell, lacks linguistically. His is a strident, high-pitched address, not quite in keeping with his characterization, while Miss Gaynor, cast as Baa-Baa, the black sheep, is too Vassar in her inflections. And, of course, a "Black Sheep" theme song.

The last 25 minutes (about 40 per cent.) of this 85-minute exhibition include dialog and various sound effects, such as the phonograph music, choo-choo train, and attendant noises produced by physical motion, such as when Farrell attempts locomotion on his war-paralyzed legs.

Sundry discrepancies crop ever and anon, forcefully counteracting the several niceties Borzage and his players evidence. A couple of highlights when Farrell falls off his crutches produce realistic shocks to the audience's collective nervous system, in sympathy with the pitiably struggling cripple who feels the handicap of his physical condition and endeavors to steel himself into action. It is this too realistic presentation of apparently hopeless recovery that reacts negatively for the climatic fisticuffs between Farrell and Guin "Big Boy" Williams, who does the light-heavy as a renegade ex-soldier.

There's another scene at the Halloween ball at the local hinterland Fireman's Hall, where dance music is produced by a crack Hollywood synchronizing orchestra which sounds as no Fireman's Hall band ever could.

"Lucky Star" could be helped by some speeding up through cutting, but it's still a poor programmer. *Abel.*

IN OLD SIBERIA

(Kartoga)
(RUSSIAN MADE)
(Silent)

Produced by Gosvojenkino, and released in U. S. by Amkino. Directed by J. Reisman from S. Yermolinsky's scenario. Titles revised for America by Shelley Hamilton. At Cameo week July 20. Running time, 70 minutes.

Chief Overseer, Chernyak.....V. Popoff
Old Warden, Peshehodov.....P. Tomm
Illya Bertz, Political.....A. Zglinsky
Ostrobeylo, new Warden.....V. Taskin
Political Prisoner.....B. Lifanoff

If Russians ever get wise to story values and treatment, they can literally flood this market and still American box-offices will be open for more. They have the people and the atmosphere to make productions like "In Old Siberia" the most vivid and awe-inspiring. But when they inject a lot of absurd and misplaced comedy in themes supposed to be as dramatic as this one, and when they play the Soviet propaganda to the point where prisoners in the Czar's time can be insolent and get away with it—why, it's just too bad.

The picture gets under way like a winner. Blinding snow beating against prison walls with a number of German camera angles. Then a prisoner escaping; hounds, horses, rough faces and lamps. But there it stops. The inmate disappears, with no clue or answer found in the rest.

The thing resembles a lot of unrelated episodes. A group of gents reading mags, sleeping, and bulldozing the warden, a queer kind of comic. There are the politicals, obviously the ones fostering Sovietism.

Then the new warden, one V. Taskin, with a Napoleonic hand. Truly an eccentric actor as well as

(Continued on page 35)

JEFF McCARTHY PICKS 'EM

In an office building at Broadway and 42nd street in New York City is a modest sign on the doors leading into a suite on the eighth floor that reads "J. J. McCarthy, Road Tours. 'The Big Parade' and 'Ben-Hur!'"

Behind those doors sits the man who is responsible for the $2 motion picture in this country, more responsible than the authors who wrote the themes, more responsible than the director who wielded the megaphone, because he was the man who more than a decade ago had the vision to see that the public would pay $2 to see a motion picture.

That man is Joseph Jefferson McCarthy, a long, lean Irishman from New Orleans.

"Jeff" McCarthy maintains his own organization in New York for the handling of super-pictures, those he thinks are worth $2 at the box office. To those offices come the producers of countless features asking "Jeff" to look over their product and to decide if he will accept the direction of the destinies of the pictures in the legitimate theatres.

Jeff McCarthy has probably looked at more pictures than the average film critic, and the infrequent arrival of a real "$2 picture" may be figured when it is known that he has handled but eight of such pictures in 13 years, the time that intervened between the first $2 picture, "The Birth of a Nation," and the advent of "The Big Parade" and "Ben-Hur."

Handled 44 Road Shows

"J. J." handled the routes for 18 "Ben-Hur" companies and 26 for presenting "The Big Parade" over a two-year period.

In the time elapsing since "The Birth of a Nation" and the last two named screen successes, he directed the tours of "Intolerance," "Way Down East," "Hunting Big Game in Africa," "The Covered Wagon" and "The Ten Commandments." The latter was handled by him much against his own inclination, but as it was part of "The Covered Wagon" contract, he was obliged to take the road tour direction of the picture.

In between pictures Mr. McCarthy handled the tour of the famous Vatican Choir, which tour it seemed was due to be a failure until he took hold of it and pulled it out of the rut.

Never Had a "Flop"

Remarkable about "J. J." is that since the days of "The Birth of a Nation" he has not handled or been connected with a single theatrical attraction that has had the stigma of "flop" recorded against it.

He wants to retire the undefeated picker of $2 pictures with nothing but hits to his credit.

Just as Jeff has proven himself a "good waiter" again and again, and turned down possibly 100 features or more that have been brought to him that looked to the average film man as though they might have $2 possibilities, and in the meantime kept up an organization which cost him $25,000 a year to maintain, he will again prove himself a "good waiter" until another one comes along that he thinks is sure fire, then he'll be back!

Just that patience to wait out the other fellow and sit tight until the sure fire picture came along built the success of J. J. McCarthy. Road managers who have legitimate theatres know that when the booking office which is securing attractions for his house send along a contract for a road show picture and the name of J. J. McCarthy is on it, that they are going to get better than an even break, for McCarthy has never sent along one that was not a box office winner.

Reaches Infallibility

Just what there is about Jeff that makes him, up to this time, infallible as a picker is undoubtedly the fact that he was grounded in the show business. He is about 50, more that 30 years of which have been spent in the show business. Nothing about it he doesn't know, because he has experienced everything personally.

J. J. McCarthy was born in New Orleans. His dad came from Ireland and his mother was named Bonaparte but Irish, too. So the Irish strain predominates as one can readily see. He received little education and when old enough of youngsters and when old enough to break the home ties selected the show business as his field of endeavor.

J. J. admits that in his early days he could "stick 'em four high in a gale of wind" and in the summertime when in New York and the b. r. was low he would just as likely as not hie himself down to Coney Island and hook-up with the brush and bucket brigade at one of the summer parks. Those are the days he likes to talk of most, days when the gang hung out around the old Union Square Hotel, the Albarmarle or the Sturtevant around 28th and 29th streets, and the Aulic at 35th.

Jeff first hit show business as a "second man" ahead of the Alice Neilsen Opera Co. and later was ahead with such stars as Mrs. E. J. LeMoyne, Katheryn Kidder and for a time with Howard Kyle when he appeared in a revival of "Diplomacy" and later with "The Clansman," written by Thomas Dixon, the play from which "The Birth of a Nation" was produced.

As a "Squarer"

When "The Clansman" was produced there was tremendous agitation against it all over the country. Whoever was ahead of the show had to do considerable "squaring" in spots to get it past the local censors, as the police and political powers were petitioned by societies representing the colored voters to ban the play. McCarthy was "the squarer." Naturally Rev. Thomas Dixon noted the work Jeff did for the play. When the picture came along he sought out McCarthy and had him meet Harry Aitken and David Wark Griffith, who were jointly responsible for the film production.

A that time Jeff was managing the Chestnut Street opera house, Philadelphia for B. F. Keith. They had the house under lease at $55,000 a year because it was just across the street from their own Philadelphia theatre and they wanted to keep out opposition. The house had no booking affiliation with either Klaw & Erlanger or the Shuberts, so legitimate shows were impossible to obtain. A stock company wouldn't do anything in the spot, and "J. J." started showing pictures with a "two-a-day" policy. By the end of the year he not only had the $55,000 rent but topped it with $30,000 profit. The picture he opened with was "The Spoilers" for a run, and followed it with Hall Caine's "The Christian."

McCarthy Was Right

When McCarthy was called in on "The Birth of a Nation" he laid out a campaign for the picture in advance of its opening at the Liberty, New York. He got J. P. Muller to "ride along" with him on the newspaper advertising. There were times when J. P. looked at J. J. and wondered whether or not the latter wasn't "off his nut," judging from the money he was spending in advertising a moving picture that was going into a regular theatre.

Subsequent events proved J. J. was right, and "The Birth" went down into history as the greatest money-maker of its kind for the amount spent in making it. "The Birth" cost a little more than $100,000 to turn out. From three years of road showing it turned in a net profit of $4,000,000.

That established J. J. McCarthy as a man who knew his business when it came to road showing moving pictures. It was "Intolerance," another Griffith production, he next handled. People associated with D. W. thought they knew all about road showing and started to try it. The result was that when "Way Down East" came along "Jeff" was once more at the helm and another unqualified success was hung up.

Famous Players had at various times tried to put over some of their pictures as legitimate road shows, but without tremendous success. Finally when F. P. had "The Covered Wagon," John C. Flinn made an arrangement with J. J. to handle it, and it was followed by his routing and managing "The Ten Commandments."

Then A. L. Erlanger, who holds a extensive theatrical organization selected J. J. McCarthy to handle the picture when the Metro-Goldwyn-Mayer organization had completed its making. McCarthy took a much-needed rest abroad after having finished the two seasons of "The Covered Wagon" and "The Ten Commandments." On his return Erlanger asked him to take the trip across the continent to Los Angeles and look over "Ben-Hur" as far as it was completed at that time.

"Info" Fountain

"Jeff" McCarthy is the fountainhead of information for the entire business. Producers with pictures that they think are of the $2 calibre would save money if, after they go to McCarthy and he turns them down, to abide by his decision and not try to put them over themselves.

There is such a thing as showing a picture for a run at $2 in a few key cities, to boost rentals with the exhibitors, but when it comes to actual road showing and taking in the usual one-night tanks to make three-day stands of them, there is no one who can top J. J. on picking 'em and getting the most out of them.

Road-show pictures handled by Mr. McCarthy get anywhere from 70 to 75 per cent of the gross in the smaller cities and towns. In the bigger cities they play on the same terms as any of the large legitimate attractions.

McCarthy's basis of operation is in itself on a percentage basis. He maintains his own home office organization. He takes over the picture from the producer and takes five per cent of the attraction's share of the gross for his end.

But it's got to be a picture before "Jeff" will touch it. If you think you have one, ask him and find out.

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BIG OPENING LAST NIGHT, CENTRAL THEATRE, NEW YORK, AT $2.00 TOP

Colleen sings "Smiling Irish Eyes" and "A Wee Bit O' Love" —two Witmark Winners that are copping the cream of radio time.

First National VITAPHONE Pictures

A FIRST NATIONAL VITAPHONE PICTURE

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Thomas Pettigrove, king of carnival racketeers, got a big funeral at Stonebridge, Middlesex. Pettigrove famed among tent shows because he had sole contract at Windsor Park day King Edward was crowned. Born in a caravan 75 years ago Pettigrove has toured England for more than 40 years. Gypsies, traveling show-owners and carnival concession people piled hundreds of wreaths on his tomb and wept openly.

Ivor Novello, flap film hero, now playing "The Truth Game," legit, is writing music for a new revue that Jack Hulbert and Paul Murray will produce at the Adelphi in the fall. Ronald Jeans and Douglas Furber will do the book and Donovan Parsons the lyrics. Piece as yet untitled.

Tom Burke will sing sound-film version of Ouida's "Moths" for Alpha Film Corp.

English reading gloom ahead for Hollywood in Sam Eckman's prophecy that a reaction against talkers is setting in. Eckman, M-G-M head in London, declared average talker possesses far less entertainment value than average silent. Speech made before exhibitors' group of English film biz. Producing crowd here think it means Americans are admitting that in talker-tilt they're licked from now on.

Violet Hopson returns to stage in "Interference."

"European Motion Picture Company," seven years foreign branch of Universal, goes out today as a trade label and name henceforth will be "Universal Pictures, Ltd." James V. Bryson remains in charge.

Driest period since 1921 in London has 'em fearing a shortage of drinking water, though they rarely use it for that.

"Open Your Eyes," musical, opens at Glasgow, Aug. 4. George Grossmith, Lilian Davies, Joe Coyne and Gwen Farrar in the cast.

London papers say "Gentlemen of the Press," Paramount talker at Plaza, is "incredibly libellous."

"Front Page" hasn't arrived yet.

Variety artists, musicians and stage hands federations appealing to British public to save them from being strangled by American canned music. "By patronizing them you're sending bulk of British money to follow $1,330,000,000 you've already paid to America," reads the appeal.

Library of late Ellen Terry is now under hammer. Most of books of star are autographed—Kipling, Barrie, Meredith, Lewis Carroll, Justin MacCarthy, Shaw, Conrad, Stevenson, Galsworthy and Wilde among the authors. All her books have her book-plate designed by Gordon Craig, her son.

Betty Balfour goes into a talking-singing Cinderella thing which British International hopes to release about Christmas. Manning Haynes directing.

NEW YORK

P-F-L Corp. reports estimated consolidated net profit for the three months ended June 30 as $2,550,000, after all charges and federal taxes, equivalent to $1.14 a share on 2,242,862 shares of stock, compared with approximately $2,565,000, or $1.16 a share on 2,206,505 shares in the previous quarter.

Seaman & Pendergast have sold to Ina Claire a duplex studio apartment in the co-operative building under construction at 322 East 57th street.

The will of Charles Alexander Stevenson has been filed. Estate is $700, eaten up by debts.

Charles Townsend Irwin, 47, former vaude actor and now field inspector for the Board of Transportation, was found dead in bed at his home at 935 Ogden avenue, Bronx. Police say he received fatal injuries in a brawl while intoxicated.

Five negro prohibition agents raided a speakeasy at 112 West 48th street, where they found 150 persons drinking. The place is said to have the longest bar in the city. The doorman and three bartenders were arrested. Van took away the liquid.

Suit for $18,925 salary which she said she permitted her uncle, James C. Lankton, to keep for her during the 14 years the Morton family act was in vaude, was filed in Mineola by Edna M. Morton, of Freeport, L. I. After her aunt died a year ago, Miss Morton charges, Lankton remarried and the act broke up.

Mrs. Etta Grob, Queens, L. I., wife of vaude actor known on the stage as Robert Marlow, was awarded $1,500 counsel fees and $100 a week alimony in Brooklyn Supreme Court, pending trial of her husband's divorce action. Grob bases his action for divorce on evidence that he found his wife in a hotel with another man.

A. L. Erlanger and George C. Tyler have formed a producing partnership for the coming season. Six plays are named in the first announcement.

Judge William Harmon Black, in Supreme Court, New York, signed an order awarding Mrs. Dorothy Huyette Jakobs, legally adjudged common-law wife of Ned Jakobs, producer, $35 a week temporary alimony, pending her suit for separation. Jakobs is at present married to Marietta O'Brien.

George M. Cohan will appear in "Gambling," which he will bring to the Fulton, Aug. 26.

Two of Sam H. Harris' productions for the new season will be "The Iron Widow," by Harry Hervey and Carleton Hildreth, and "An Affair of State," by Robert L. Buckner.

Knickerbocker theatre building at Broadway and 38th street will be torn down to be replaced by a 45-story building. Theatre was built in 1893 for Henry E. Abbey and was originally known as the Abbey theatre. It opened with Sir Henry Irving and Ellen Terry in Tennyson's "Becket."

Marguerite Pryor Ritter, former film actress and prior to that Broadway waitress, has started suit against William Harcourt Ritter for $50,000 damages, charging fraud and deception in that her husband did not tell her he had been married twice before. In a hearing before trial of suit in Supreme Court, Ritter said he did not know whether he was married or not, that at the time he was "so befogged by booze," following a party.

Bernard Burtt, manager of the Lafayette theatre (colored) in Harlem, was held in $2,500 bail on a charge of stealing $2,100 from the theatre. Detectives charged Burtt had taken the money home, then made it appear as though the theatre safe had been broken open by robbers.

New York police raided a flock of mid-town speaks early Saturday. Sally said to be aftermath of killing of John (Legs) Diamond, former lieutenant of "Little Augie," gang leader. Places visited were suspected of gambling and reported to be rendezvous of gangland followers. Saturday night cops raided more speaks in the 40's.

Helen Santoro, wife of Jack Francis, publicity man for Fox, now in Hollywood, sued Arthur Hammerstein and Hammerstein attractions in New York for alleged breach of contract, asking $111,400. Complaint sets up that in 1923 Hammerstein engaged Miss Santoro at $100 a week for life to act as his press agent. She charges payments ceased in 1926 and in March, 1927 she was "wrongfully discharged." Plaintiff asks for $11,400 unpaid salary and $100,000 damages for her discharge. General denial by Hammerstein.

Geraldine Ferrar returned on the "St. Louis," cutting short her European vacation to attend her father's 70th birthday festivities at the Ferrar home in Ridgefield, Conn., Aug. 10. She will be inactive until her spring concert tour.

Joseph Haan, former hotel man (St. Regis) sued for $500,000 by Florence Sharpe Willard, former chorus girl and film actress, who alleges breach of promise. In her complaint Miss Willard alleges Haan is the father of her son, age 3, whom she has named Joseph Haan, Jr.

Morris Gest, who was in the recent Chicago, Rock Island and Pacific wreck, near Denver, when part of the train plunged over a trestle, with nine killed and many injured, was successful with the aid of others in rescuing two passengers from the submerged pullman cars.

First National Pictures has called for the redemption Oct. 1, of all its outstanding 7 p. c. second preferred A and 7 p. c. second preferred B stock at par and accrued dividends. July 1, F. N. retired all its outstanding participation 8 p. c. first preferred.

Ann Forrest has started suit in Hartford, Conn., against Frank Andriuolo, taxi driver, for $25,000 damages, claiming her beauty was impaired to that amount when Andriuolo's taxi collided with the motor car in which she and John C. Warner, Hartford broker, were driving. Miss Forrest was severely injured as a result of the accident.

Speakeasies in Nassau County, L. I., are forming an organization to be known as the Nassau Civil Liberties League. Its object is to "protect citizens from further invasion of their rights and from oppression." Letters have been sent out to the owners of 200 speaks on Long Island asking them to join the league.

Charles Hopkins has obtained the rights to Luigi Pirandello's latest play, "Lazzaro," produced in England recently.

Musical America, of which Deems Taylor is editor, has been bought from the Irving Trust Co., receiver for Trade Publications, Inc., by John F. Majeski, who paid $45,200 for this magazine, Beauty Culture, and The Music Trades.

According to Police Commissioner Whalen, gangdom is in control of the night clubs and "decent people" should shun them.

An extra dividend of 12½ cents a share and an initial quarterly distribution of 75 cents a share has been declared on Warners' common stock, placing the shares on a $3 annual basis. The regular 55 cents a share quarterly on the preferred also declared.

Herman Gantvoort will produce a musical called "Listen In," music by Robert Hood Bowers, book by Francis De Witt and Alonzo Price and lyrics by De Witt.

Harry Morris, 356 W. 48th St., former operator of a 47th St. night club, is held at Police Headquarters, charged with grand larceny. G. Burton Liese, Providence, complainant, asserts he gave Morris a check for $51 at the latter's night club and the check was returned to him raised to $5,100. Police records show Morris is an old offender.

Mrs. Bernice O'Neal Tishman has started a separation suit against her husband, Samuel Tishman, vaude booker. She asks for $250 a week alimony and $1,200 counsel fees.

Eugene Newton, colored hat checker in a Harlem cabaret, where he met and later married the $20,000,000 heiress, Dolores Elizabeth Ford, of Montana, says he will fight every effort of the Ford family to obtain a divorce for their daughter. The Newtons separated soon after they were married.

LOS ANGELES

Maurie Newell, who says she is a screen actress, arrested by Holly-

(Continued on page 55)

LAURA MARTEN AND NORMA NORWOOD

AND GIRLS AT

ROSCOE ARBUCKLE'S PLANTATION, CULVER CITY, LOS ANGELES. "HELLO," EVERYBODY

For

PUBLICITY

That Is

Valuable

Universal

Perpetual

THERE IS

ONLY

ONE MEDIUM

VARIETY

It Covers Everything

SHAKE THAT THING!

But first be absolutely sure each ingredient is perfect

It's too late to make excuses *after* you've served the folks

THE PUBLIC GETS A KICK OUT OF A PERFECT SHOW!

Make it a point to see that everything on your program is top-notch. Remember that in these days there's no reason why your show shouldn't be the same as Broadway's best.

A poor course spoils a meal—
A bad ingredient ruins a cocktail—
A lousy picture slaughters a program

METRO-GOLDWYN-MAYER

is presenting a year of weeks of the Greatest Shows on EARTH (and "Earth" is a large place)

STOP RUINING A GOOD SHOW WITH INFERIOR SHORTS!

AMATEURISH talking comedies and mediocre Talking Acts are running wild in this industry today! They are dragging down good shows and cheapening theatres. Lay off them before they ruin you! There's a new type of talking short now that has kept pace with the intelligent progress of talking feature pictures. Metro-Goldwyn-Mayer, who sounded the death-knell of experimental, laboratory full-length talkies to give the industry the New Era, Road-show-size talkies, now assures exhibitors that they need no longer book old-fashioned, childish talking shorts into their theatres. The day of M-G-M's New Era, Road-show Quality Talking Shorts is here!

WHEN THE SHOW IS PERFECT *you'll find M-G-M's New Era Shorts help to make it so*

HAL ROACH TALKING COMEDIES

These are the class talking comedies that play the Capitol Theatre, N.Y., and similar de luxe houses everywhere. Hal Roach gives to his talking comedies talent, care and resources comparable to that which goes into the making of feature pictures.

8 OUR GANG

There's nothing in the comedy field to compare with the charm and delight of the Gang talking! They have won a new fame and following in talking comedies.

2 OUR GANG
(Synchronized)

8 CHARLIE CHASE

Charlie Chase brings to the talking screen talents of song, dance and mimicry that make his personality more winning than ever. "Leaping Love" is just a sample!

8 LAUREL-HARDY

Their talking comedy, "A Perfect Day," booked into the Capitol, N.Y., and other de luxe houses is the first of the class talking comedies of the new season.

2 LAUREL-HARDY
(Synchronized)

8 HARRY LANGDON

Langdon is to be the surprise talkie star. His first dialog comedy reveals a comic manner of speech that is irresistibly funny. Credit Hal Roach with another money hunch!

26 METRO MOVIETONE ACTS

Only the Biggest Names with established drawing power in Metro Movietone Acts. Theatres have learned that M-G-M class and quality differentiates these Acts from all others.

AMONG THE HEADLINERS!

Van & Schenck — Ukelele Ike
Raymond Hitchcock
Irving Aaronson & Commanders
Phil Spitalny — Happiness Boys
Titta Ruffo — Yvette Rugel
Gus Edwards, etc.

12 M-G-M COLORTONE REVUES

These tabloid musical and dancing entertainments put your theatre in the Broadway de luxe class. Only M-G-M gives you revues of this kind with names like Charles King featured, and with dance experts like Sammy Lee and creators like Gus Edwards. Gems of beauty entirely in color and all-talking, singing, dancing.

SAMMY LEE

CHARLES KING

GUS EDWARDS

52 HEARST METROTONE NEWS

The world's greatest publisher has placed his world-wide resources behind the creation of a Super-Sound News. Once a week starting September 28th, on disc or film. The only sound newsreel produced by a news-gathering organization.

GET READY!

First issue next Wednesday, July 31st

M-G-M INTERNATIONAL NEWSREEL

Two great newsreels and their world-wide resources now merged into the one important screen news service for all theatres

METRO-GOLDWYN-MAYER

The Greatest Shows on Earth

WEDNESDAY, JULY 16 PICTURE GROSSES VARIETY

"Cocoanuts" in 3rd Wk. At Grand, Pittsburgh

Pittsburgh, July 16.

It would have been murder to take the Marx picture out, anyway, with the biz it's doing.

Grand (Stanley-WB) (2,000; 50-75), "Cocoanuts," dialog (Par). Stood up nobly in second week;

WASHINGTON, JULY 9

"Cocoanuts" in second week at the Columbia, got $1,000 more than its first week.

Brooklyn, July 9.

The heat didn't mean anything here last week. Everything jake. Crowds insisted on the Paramount which "Cocoanuts" wowed them for the best figure in the box office since 10 weeks ago, and that's saying something for these sizzling days.

Paramount—"Cocoanuts" (Par) (4,000; 35-40-50-60-75). Best business in ten weeks. Everybody liked the Marxes.

BALTIMORE, JULY 9

Stanley (Loew, Stanley-Crandall) "The Cocoanuts" (3,600; 25-60). Big surprise and received fine comment. Not smash but above house average. Built steadily.

LONG RUN WOW IN KEY POINTS!

"Cocoanuts" Leads K. C.; at Newman

Kansas City, July 16.

Newman had "Cocoanuts," a continuous laugh. Opening Saturday and Sunday lighter than expected but from then on built consistently and the picture would have been a good bet for a second week.

San Francisco, July 16.

Marx Brothers "Cocoanuts" got off to a good start at the California and notwithstanding 4th opening, piled

California (Publix) (2,200; 35-50-65-90)—"The Cocoanuts." Opened well and maintained biz for first week.

Chicago, July 16.

"Cocoanuts," Marx Bros. feature, started good at McVicker's. Reviews all favorable.

McVicker's (Publix)—"The Cocoanuts" (Par) (1,865; 50-75). First week snappy.

PITTSBURGH, JULY 9

"Cocoanuts" at Gr
sensationally, and M
packed 'em in from n
on.
Stays on at least ano
possibly longer.

Grand (Stanley-W
75), "Cocoanuts," di
first week great ho
Notices all favorab
"screen's funniest" a
laugh attraction hous

THE MARX BROTHERS
in "THE COCOANUTS"
with
OSCAR SHAW
MARY EATON
Music by IRVING BERLIN

The First Screen Musical Comedy

THE AMAZING SUCCESS OF "THE COCOANUTS" IS SIGNIFICANT!

¶ It proves that Paramount's New Show World Policy for 1929-30 brings sensational box office results! The fact that all the big stars of the stage are under one banner—Paramount—means history-making profits for exhibitors. ¶ Imagine! The Marx Brothers. ($8.80 a seat on Broadway.) Oscar Shaw and Mary Eaton. (Also $8.80.) In one big lavishly produced talking, singing, dancing musical comedy. Music by Irving Berlin. A picked chorus from all the Broadway shows. On the screen at popular prices! No wonder audiences love it! ¶ And it's just the start of what you can expect from Paramount. . . . . .

Song Hit!

PARAMOUNT
THE NEW SHOW WORLD COMPANY

IN OLD SIBERIA

Continued from page 29

prison overseer. He laughs at convicts, orders them to church, and amuses himself playing a guitar when he is not on the make for a fat and slovenly greaseball of a housekeeper.

All the way through the direction and what is left of a story suggestion beat a tattoo that the political prisoners are being treated unjustly, although the action only once shows them picking salt, and then they mutiny. Eventually they are freed after a lot of repetitious camera juggling, during which the director seems to have taken the count. *Waly.*

PICCADILLY

(BRITISH MADE)
(With Gilda Gray)
(3% DIALOG)
(Sound Effects and Synchronized Score)

British International production released by World Wide over here. Gilda Gray starred. Anna May Wong featured. Directed by E. A. Dupont. Screen original by Arnold Bennett. Made at Elstreet studios, England. R. C. A. Photophone sounded. Camerman, Werner Brandes. At Little Carnegie Playhouse (sure seater), New York, week July 13. Runnting time, 92 minutes.

Mabel Greenfield .....Gilda Gray
Valentine Wilmot .....Jameson Thomas
Shosho .....Anna May Wong
Jim .....King Ho-Chang
Victor Smiles .....Cyril Ritchard
Bessie .....Hannah Jones
A Night Club Hawk ....Charles Laughton

A good picture that in the silent days could have made the deluxe first runs over here with its Gilda Gray name. It is virtually silent despite a useless prolog. It may have been added and contains its only dialog, badly done. Now it is playing on this side in company with the personal apeparance of Miss Gray, starred. The combination has been getting money. In present silent houses "Piccadilly" is okay for a week or a day, this due to Miss Gray's name, the story and Ada May Wong, who outshines the star.

Despite its clasification as a good silent, the finish is badly muddled and will operate against word of mouth publicity for it. If any of this finish was cut for the American showing, it was an error. Nothing but confusion remains. While "Piccadilly" may be the proper title for it in Great Britain and the colonies, a better name could have been slipped on for world wide distribution for this is one British made that can go around the world.

Though a British made, its two women leads are from the U. S. Miss Wong film originated in this country. Whether E. A. Dupont, its director, is German or French is unknown, but he's not English. So while a British made, it is not all English, which leaves the all-British picture making exactly as it has been.

Dupont has done nothing unusual in "Piccadilly." For the information of Americans, Piccadilly Circus, usually from its name to be a place of entertainment, is a lively night section of London, comparable to the Broadway running through Times Square in New York.

This Arnold Bennett story is set in a cabaret in Piccadilly at the time Charlie Cochran's "Year of Grace" smash was playing there. The Cochran revue is billed in the lights flashing out of Piccadilly.

The owner of the class joint digs up a chink dancer from the scullery. It's Miss Wong, a dish washer there whom the proprietor catches dancing for her companions, as he reaches the scullery through the help passing the buck as he investigates the source of a dirty plate given a patron who complained.

From the moment Miss Wong dances in the kitchen's rear, she steals "Piccadilly" from Miss Gray; in fact Miss Wong also steals Gilda's cooch. The Chinese girl inserts a cooch into her dancing while Gilda does not. It must have taken weeks to compromise on this at Elstree.

In the cabaret are a couple of ballroom dancers, with Miss Gray one of them. She's strong for the owner, while her partner is strong for her. The owner commences to go for the dancing girl. He eases out her partner on a pretext.

Business commences to fade and the house staff concludes the male dancer must have been the draw. With trade shot, the proprietor remembers the chink downstairs, calls her up and dresses her up, taking a long chance. She gets over, improves her clothes and rooms, but doesn't leave Limehouse.

Then the owner falls for the chink. She likes the idea, despite her Chinese lover who would correspond to a piano player over here, as he's the chink's uke accompanist.

Miss Gray as the remaining white dancer is so peeved over the entire affair she calls upon the Chinese dancer the same night the owner took the girl home to her new apartment, still in the Limey neighborhood.

The two women meet after the owner leaves. They have words. The audience apparently sees Miss Gray shoot Miss Wong, as the latter unsheathed a dagger. But at the inquest the Chinese lover, who tried to pin the crime on the owner, later shot himself and confessed he had done the killing, although Miss Gray previously on the stand had told the truth as she knew it of the shooting.

A switch back reveals how the chink boy shot his girl friend, after dragging her around the apartment in a jealous rage. It left the audience to decide just who did shoot and kill. It's not a finish that will create talk. No one particularly cares, but it just tosses overboard all of the value of the suspense until that time.

The Limeys and the Limehouse district hold as much attraction in their types for anywhere as any native alien slum characters would hold for the English.

Dialog in the prolog is the reason for the picture. One Englishman starts to tell another why he quit Piccadilly, and the story commences. The story could have started without Photophone, for either the dialog, music or sound. Sounding very poor, such as bell hop whistling, applause and table rattles. Music the usual medley of pop dance stuff, with the cabaret set about the best thing in production. This set is almost as massive and attractive in design as that one in Universal's "Broadway."

Looked a couple of times as though Dupont intended to freak the photography, but he didn't. Camera work on close up excellent, and favored Miss Wong in these more than Miss Gray.

"Blackmail," all English, got quite a boost in a London notice in Variety last week. It's coming over and if it's all English, let's see. But the English might take notice of "Piccadilly" and kinda think over how far a good story will send any picture. *Simc.*

SILENT SENTINEL

(SILENT)

Chesterfield production. Released by Capitol Film Exchange. Starring Gareth Hughes. Directed by Alvin J. Neitz. Cast includes: Josephine Hill, Walter Marley, Lew Meehan, Aline Goodwin and Alfred Hueston. Running time, 60 mins. One day, July 16, at the New York, New York.

Insipid. Dull. By way of indicating the grossest error in each department:

In point of story, a crooked banker would not be likely to make confederates of his butler, maid and chauffeur when he has a band of thieves under his direction. Again he would not execute the jobs himself.

In point of direction dogs have not nine lives, as the police pup in this case did. When a dog is shot, he rarely lies flat for ten minutes and then pursues a fleeing car from midnight until dawn. Again dogs don't answer telephone calls. Even this might have been justified by canine license, but the dog's prompter was in evidence as the pup fumbled.

In point of titling, the word inasmuch is not three words in the best circles. Photography makes picture hard to watch, and continuity is chaotic.

Story is of a banker who robs his own institution, placing the blame on his cashier. Another cashier is serving time for a like offense. A third cashier comes and is warned by the first cashier who escapes from prison. The sister of the hero, the second cashier, visits her boy friend, the third cashier, with Champion, a police dog. Dog and girl hide in bank and observe the bank president robbing the vault. Dog attacks him but is outwitted.

Third cashier gets police and they pursue the banker and his cronies in a police boat, as the thieves twin-screw for South America. Girl's brother released from jail and third cashier winds up in girl's arms. Plenty of cashiers but not much entertainment.

SLIM MARTIN

MASTER OF CEREMONIES

WEST COAST THEATRE, LONG BEACH, CALIF.

CHARLES TROY

Late of "LADY FINGERS"

FEATURED IN FANCHON & MARCO IDEAS

Direction LYONS & LYONS

THE OFFICE SCANDAL

(1% DIALOG)

Pathe production and release. Phyllis Haver starred. Directed by Paul Stein. Raymond Hatton and Margaret Livingstone featured. Sound on RCA Photophone. At Arena, New York, July 17-18. Running time, about 70 minutes.

As precocious as the average screen version of life in a newspaper office, but enough suspense and motivation, with the w. k. murder angle to make "The Office Scandal" better than the usual attraction in the daily change house.

Phyllis Haver is a good sob-sister on a mid-western paper. She's got an exceptional "in" with the local judge, able to get a suspect for the killing of a wealthy race track man thrown out on her simple say-so that he's a newspaper man on a souse.

Raymond Hatton, rather a hangdog character for a newshound gone drunk, gets a job on Phyllis' sheet. After that the city editor, pretty soft for lingo from his men and with a lot of time on his hands, regardless of editions, goes through the morgue and discovers that the reporter was pretty friendly with the wife of the killed, played by Margaret Livingstone with her regular s. a.

Meantime the wife spills the story without names to the sobbie. The c. e. has to get rid of her, figuring she's falling too fast for the alleged bad guy.

But Phyllis, after seeing the whip marks on Hatton's arm, does some of her own calculating. She checks up the widow and finds similar scars on her back. After that it's simple for her to prove her rights to the story and to wring out a confession for the cops.

Some of the sound in this is not so good. The ringing of a phone eclipses the noise inspired by a mighty daily going to press, and quite a bit of the dialog, as reproduced in the Arena, is muffled. *Waly.*

TEMPTATION

(FRENCH MADE)
(SILENT)

Paris, July 14.

"La Tentation," melodrama by Charles Mere, has been hashed into a picture by Cineromans. Reception by the critics was favorable, which does not mean much.

This screen version was commenced by the late Rene Leprince and finished by Jacques de Baroncelli. A fair French production has been the outcome of this posthemous collaboration. But Cineromans has turned out better.

Irene causes a sensation in society circles, frequenting the smart hotels on the Riviera. She is married to Bergue, a fellow she does not respect, and who cares little for her, and even carries on openly with other women. Irene likes Jourdan, attorney and friend of the family. Nevertheless she refuses to run away with him.

The wife is soon relieved of her unfaithful husband when Bergue is found dead on the highway, having met with an accident in Jourdan's automobile.

Irene retires to her villa at Cannes while the attorney returns to Paris. His behavior attracts attention. It is secretly believed he knows more of the accident which killed Bergue than he confesses. Irene receives several offers of marriage, but refuses. She prefers Jourdan and imagines he will propose. While expressing his passion, when next they meet, the lawyer announces his departure for the colonies.

Irene is astounded until a rival confides a secret she has learned. Jourdan killed Bergue to set the unhappy wife free, and his remorse prompts his self-imposed banishment.

Time flies, grief is appeased, and Irene marries another devoted suitor, Brinon. She thinks she has forgotten Jourdan until he returns. She sees him in the presence of her present husband.

The wretched man is able to prove his innocence. He did not kill Bergue but he might have saved his life by quick action. That was the temptation. He let the husband of the woman he loved die from neglect.

Shortly after, during a masque ball, he meets Irene alone and prevails on her to elope. While packing her valise for the journey, Brinon enters her room. The husband grasps the situation but is too fond of his wife to interfere with her plans.

Such sublime sacrifice touches Irene. She decides to remain with the man who prefers her happiness to his own. She lets Jourdan know her resolution and the fellow kills himself under her window. This is a dramatic thrill unfavorable for the film. Some excellent sets, with artistic accessories and the rest, serving as an appropriate frame for the chic of Claudia Victrix as Irene. Elmire Vautier is a scheming rival for the love of poor Jourdan, played by Lucien Dalsace.

The cast also includes Andre Nicolle, Fernand Mailly, Jean Peyriere and several talented performers, but naturally Mme. Victrix gets the most sunlights and close-ups. *Kendrew*

HEADIN' WESTWARD

(SILENT)

El Dorado production, released by First Division. Directed by J. P. McGowan. Story by Sally Winters, adapted by Philip Schuyler. Bob Custer featured. In cast Mary Mayberry, John Lowell, J. P. McGowan, Charles Whittaker, Dorothy Vernon. At Loew's New York, one day, July 12, as half double bill. Running time, 60 minutes.

Stereotyped western quickie. Typical Bob Custer stuff cut to his measure many times before this one was shot. But loads of action earns it a rating as the fill-in portion of a grind house twin bill.

Oklahoma Adams, drifter, gets a load of Mary Benson (Mary Mayberry) in a stockyard city and follows her to Arizona, where her father has his ranch. The ranch foreman, a crook, is slowly, but surely, sending Mary's dad over the hills to the poorhouse.

Adams puts a stop to that and helps the sheriff round up the gang of cattle crooks, as well as the guy who stole the rodeo box office receipts.

J. P. McGowan, who directed, plays a comedy role opposite Dorothy Vernon, he using a trick sneeze (silent) for laughs and she depending on slapstick stuff.

THE LITTLE SAVAGE

(SILENT)

Radio (RKO) production and release. Story by Frank Howard Clark. Direction by Louis King. Virgil Miller, cameraman. Buzz Barton starred. Sam Nelson, Patricia Palmer and M. Morante in cast. At Stanley one day, July 11. Running time about 60 minutes.

Radio Pictures anxiety to sweep into its much-ballyhooed regime of classics is raising havoc with the odds and ends in the old FBO's schedule. Little Buzz Barton is another made to suffer by glaringly sloppy and quickie story, direction and the other production what-nots in "The Little Savage."

The youngster, clever and capable, despite the present frown on Westerns, is forced through a threadbare routine. Action is so slow that a couple of reels seem to be centered on a few stills. It's silent, of course.

One of those absurd stage hold-ups where a nice lad is forced by hunger to submit to the machinations of a wicked gent is incidental.

Buzz works in his hard-riding when he pulls the familiar lasso, letting his pony stamp out the existence of the heavy.

Dime entertainment. *Waly.*

WOMAN IN WHITE

(SILENT)

Worldwide picture starring Blanche Sweet. Story the old Wilkie Collins novel. Directed by Herbert Wilcox. Produced by British & Dominion Film Corp., Ltd. Distribution by Educational. At the Columbus, N. Y., one day, July 17. Running time, 60 minutes.

Looking at this silent meller done in the old film meller way, it's a cinch that without any kind of sound or dialog it can't go far in these days of picture production. Even the heroic work of the star, Blanche Sweet, fails to lift it; the entire film flounders around and even a bolony fire toward the end doesn't prove much of an asset.

A Wilkie Collins story ought to be standard in a literary way, but as a dynamic, intense melodramatic film theme it stops short at the very outset. Much obvious meller done in the way of pictures of 15 years ago tries in vain to give the story tense moments.

This film was hooked up with a Tom Mix in double bill and one can imagine where that slow-moving, out-moded thriller compared with any part of a Mix western.

The story has a decided English angle and is yet a cumbersome affair at best. Nothing to it but Miss Sweet. *Mark.*

MODERN LOVE

(25% DIALOG)

Universal production and release. Western Electric sounded. Titles and dialog written by A. DeMond. Direction by Arch Heath, from Beatrice Van's story. Jerry Ash, cameraman. In cast: Charlie Chase, Jean Hersholt, Kathryn Crawford, Anita Garvin, Betty Montgomery. At Loew's New York one day, July 19, on double feature bill. Running time, 71 minutes.

Very good program comedy and better than many with more talk that have been given a week on Broadway. The folks in the neighborhood houses will enjoy this clean-cut fun. The Loew New York brood clocked more than they have on a feature there in many weeks.

Charlie Chase is excellent in feature lengths, and Director Arch Heath kept his eye on details that rounded "Modern Love" into its rating.

Simple, but conventional along ultra modern lines, the story gives him the old stuff of the hubby posing as the butler because wife wants to keep her state a secret until she cleans up dough in her own job.

To do this Chase first gets the smiles when he has to duck back to his own apartment so that the neighbor's won't see a strange man in the morning. The biggest noise comes when, as the butler tippin

(Continued on page 39)

I See in "Variety"

by

CHARLIE MELSON

that the 18-day diet may bring about "acidosis." How about "Melba Toast-is"?....BEBE BARRI told me she stuck to the diet for over a week and didn't lose an ounce.

that Variety headed its "Chatter in N. Y." column with "Sally Rand Is Still in Miami"....Maybe I'm wrong!

that Will Mahoney is still on page 3....Also that he is a terrific hit in EARL CARROLL'S "SKETCH BOOK"....So is George Givot.... Wonder if George is still taking singing lessons?

that stage shows are due back because the "all sound policy" is proving UNSATISFACTORY!!!!! ....Wonder how the CORONADA in Rockford is making out and if the M.C. bedtime prayers are being heeded?....Here's hoping that the Coronada's new policy smells up the whole town.

that FANCHON & MARCO'S IDEA (not unit) "GOBS OF JOY" is the first real picture house presentation to play the PALACE, N. Y., the ace of ace-vaude houses. ....Can this be a sign of the times?....Variety's "BIGE" gave it a rave notice and said it was stopping the show four times each performance .... The name of FANCHON & MARCO is gaining eastern respect by leaps and bounds....Only thing can stop them is if some wise guy tries to step in and tell Marco what to do.

that JOLSON wants $200,000 to appear in WARNER BROS.' "SHOW OF SHOWS"....I'll take less.

that the Elks Convention in Los Angeles was a frost because the new Mayor is strong for churches and prohibition....Elks claim this condition did not exist when the Shriners convened and that the "lid was off"....Wonder if the Mayor was, too?....It's a shame. ....If L. A. was a little more open it would be the greatest town in the world for more than for M.P. actors and M.C.'s.

that George Bickle has been on the Fox payroll for the past five months and hasn't done any work yet and no indication of working the last month of his contract, either. Some guys get all the breaks....What could be sweeter than loafing in L. A. and getting paid for it?

that Mervyn LeRoy bought a house and found that Billie Dove was occupying it for the summer. He asked her to "scram" but she told him "nay"....Brings back memories of the days when Mervyn was working for his uncle, a guy named Jesse Lasky, and used to come up to my joint to rehearse songs....Kid turned out to be a great director.

that COHEN of Variety said: "MELSON IN HIS LAST THREE WEEKS HERE....IT'S A MYSTERY WHY THEY'RE LETTING MELSON SLIP AWAY. HE MAKES SOMETHING OF THESE STAGE SHOWS HERE WHEN GIVEN THE OPPORTUNITY.... THIS WEEK HE STEPS OUT AND THE PRESENTATION SHOWS IT."...."It's no mystery, Mr. Cohen, it's JERSEY CITY, where I open soon after Labor Day, back at the STANLEY THEATRE, but first I am going home to Mommer in L. A. for a few weeks' vacation." This Pittsburgh date has been a real pleasure.... At first I found the audiences very cold but now they are marvelous. ....The newspaper critics have been wonderful to me....The people I have been working with, such as J. REEVES ESPY, ACE BERRY, EARL BAILEY (of the managerial end), BEBE BARRI, AL KAYE, JERRY MAYHALL (of the production dept.), DAVE BROUDY (the Maestro) and FRED LUMAN and BENNY DROB (of the stage crew, and the other boys) have done all they could to help me and make the engagement here pleasant, to say nothing of the wonderful publicity campaign by LARRY JACOBS, and last but not least the support of the wonderful STANLEY STAGE BAND BOYS and BERNIE ARMSTRONG, the organist from "way down south"....There are lots of folks I could mention but this column isn't long enough. ....I close here Aug. 3rd, and August 7th I'll be home riding in my Mom's Chevy, and playing 36 holes of golf every day....When I get back east I'll bet I'll be able to break a 110....That's no gag!

that PAUL ASH'S plane crashed and the dailies thought it was a press stunt....Smart papers.... Anyway in order to get any space for an aero accident you have to get killed or else.

that WARNERS are replacing all STANLEY SIGNS and that SI FABIAN finally sold them his interest in the company. What a prince of a man he is....They don't make 'em any better.

that Sam Silverstein, stage manager of the Chinese Theatre, L. A., is in the hospital, but his condition is not critical....Sam and I were prop boys way back when....

So long, more week after next—but who cares?

CHARLIE MELSON

(Mr. "Irmanette")

(Without the Fiddle)

The last word in Motion Picture Entertainment comes from Universal!

BROADWAY

If ever there was DRAMATIC DYNAMITE this is it—with a glorious musical background. For two years the stage play stood out as the greatest of the era... and NOW all the thunderous drama, the graceful romance, the thrilling situations, the magnetic climaxes of this wonderful stage play have been transferred to the screen with the original play dialog. With Glenn Tryon—Evelyn Brent—Merna Kennedy—T. E. Jackson—Otis Harlan—Robert Ellis—Paul Porcasi—Leslie Fenton—Betty Francisco—Arthur Housman. A Paul Fejos Production. Associate Producer, Carl Laemmle, Jr.

100% TALKING—SINGING—DANCING

College Love

RED-HOT youth aflame on the campus! A football game that will thrill you to the core! Moaning melodies put over by the University of California Glee Club! College chatter that will surprise you! Sorority parties, fraternity dances, roadhouse affairs that will amaze you. SEE and HEAR George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson and others of the original Collegians cast in the hottest film that ever sizzled on the screen. Directed by Nat Ross. THE FIRST 100% TALKING, SINGING COLLEGE PICTURE. Associate producer, Carl Laemmle, Jr.

SHOW BOAT

THE GREATEST LOVE STORY EVER TOLD

Pictured with all the movement, beauty, thrills and grandeur of the colorful floating theatres on the Mississippi River. That is Edna Ferber's romance of the ages transferred to the screen. SEE and HEAR Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Including the musical hits from the Florenz Ziegfeld stage production. Directed, silent and in movietone, by Harry Pollard.

UNIVERSAL'S TALKING AND SINGING TRIUMPH!

FORWARD MARCH *with* UNIVERSAL!

SOLD! SOLD! SOLD!

ABOVE is a reproduction of the full-page ad. which will appear in October Photoplay and Pictureplay. This is the type of fan magazine advertising which Universal is doing regularly in all the fan publications. All of this is in addition to Carl Laemmle's regular column in the Saturday Evening Post; all of it is helping to pre-sell millions of people on Universal Pictures for YOU!

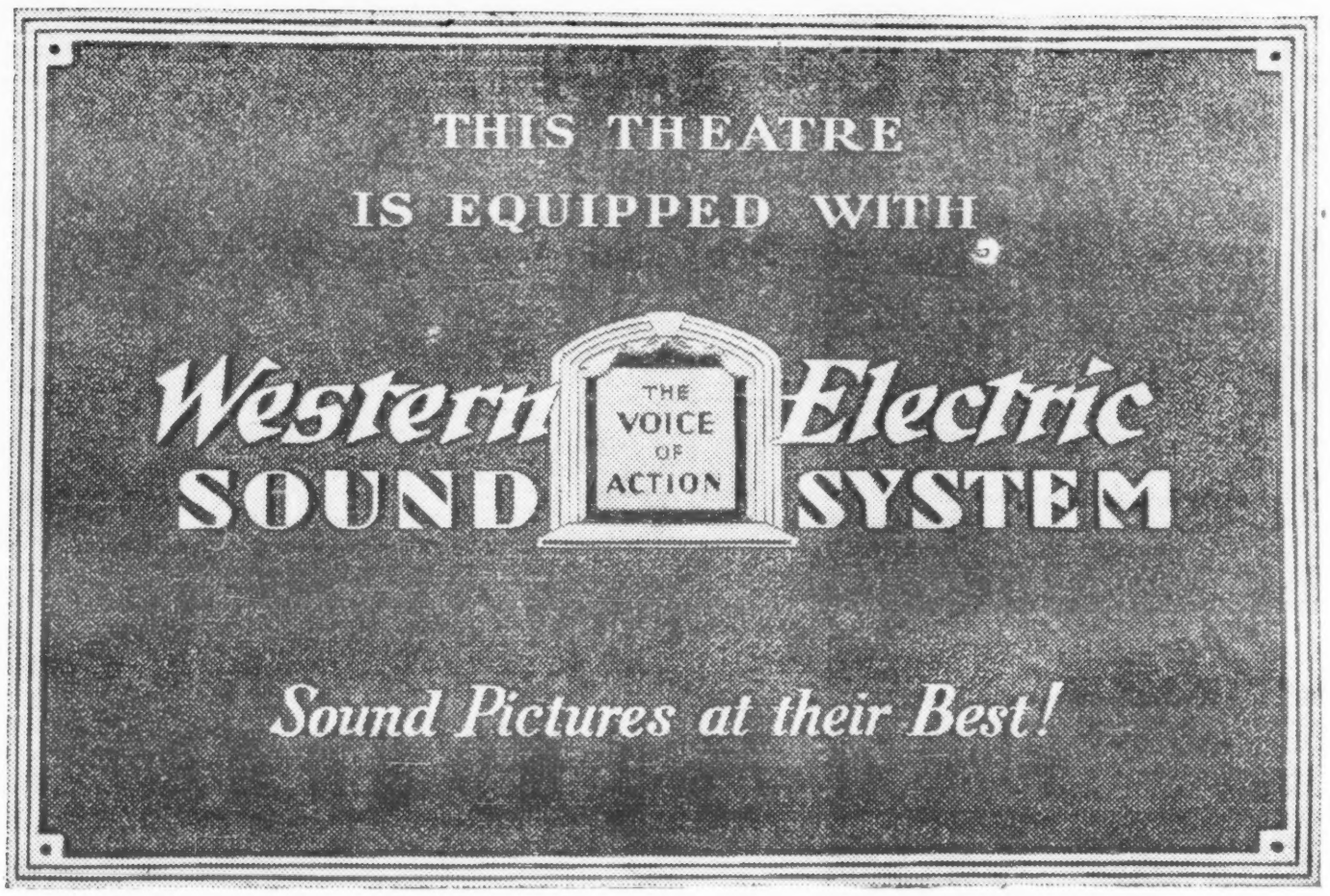
"We've Got What You Have To Have!"

CARL LAEMMLE
presents the
1929-30 PRODUCT

The ONE and ONLY
BROADWAY
SHOW BOAT
PAUL WHITEMAN
in KING OF JAZZ
COLLEGE LOVE
THE STORM
MEN IN HER LIFE
THE COHENS AND KELLYS IN SCOTLAND
THE LAST PERFORMANCE
THE SHANNONS OF BROADWAY
TONIGHT AT TWELVE
LAURA LA PLANTE in 3
JOHN BOLES in 2
JOSEPH SCHILDKRAUT in 3
MARY NOLAN in 4
REGINALD DENNY in 2
GLENN TRYON and MERNA KENNEDY in 3
GEORGE LEWIS and BARBARA KENT in 2
THE DRAKE CASE
THE CLIMAX
BRAWN OF THE SEA
SHE BELONGS TO ME
KEN MAYNARD in 8
HOOT GIBSON in 8

TALKING and SILENT VERSIONS ON ALL FEATURES

SHORT SUBJECTS
JUNIOR JEWELS
12 SPORTING YOUTH SERIES (Talking and Silent)
TWO-REEL SPECIALS
6 PAT ROONEYS (Talking only)
UNIVERSAL TWO-REEL COMEDIES
10 SUNNY JIMS (Talking and Silent)
10 ALL-STAR (Talking and Silent)
10 SID SAYLORS (Silent only)
10 ARTHUR LAKES (Silent only)
5 CHAPTER PLAYS
ACE OF SCOTLAND YARD (Talking and Silent)
TARZAN THE TIGER (Sound and Silent)
THE JADE BOX
LIGHTNING EXPRESS
TERRY of the TIMES
52 TWO-REEL WESTERNS
ONE-REEL SUBJECTS
UNIVERSAL NEWS REEL
6 BENNY RUBINS (Talking only)
26 OSWALD CARTOONS (Sound and Silent)
26 CREAM OF THE ONE-REEL COMEDIES (Re-Issues—Silent only)



This lobby plaque is furnished Western Electric equipped theatres to identify themselves with the only sound system that is nationally advertised.

Here's the Solution of the Small Theatres' Problem

FOR a modest initial payment and as little as $30 weekly over a three-year period, depending upon the type of equipment required, any theatre, under the new plan of financing through the Exhibitors Reliance Corporation, can now secure the installation of a Western Electric Sound System.

Its quality has never been questioned. Its superiority has been universally accepted.

Today it is being offered on terms of payment that place it within the means of even the smallest houses.

The same superior design of the Bell Telephone Laboratories and the same high quality of manufacture by the Western Electric Company that have made it the standard sound system equipment of the motion picture industry—

Serviced by Electrical Research Products' nationwide staff of 735 technical men — your insurance against breakdowns and costly program interruptions—

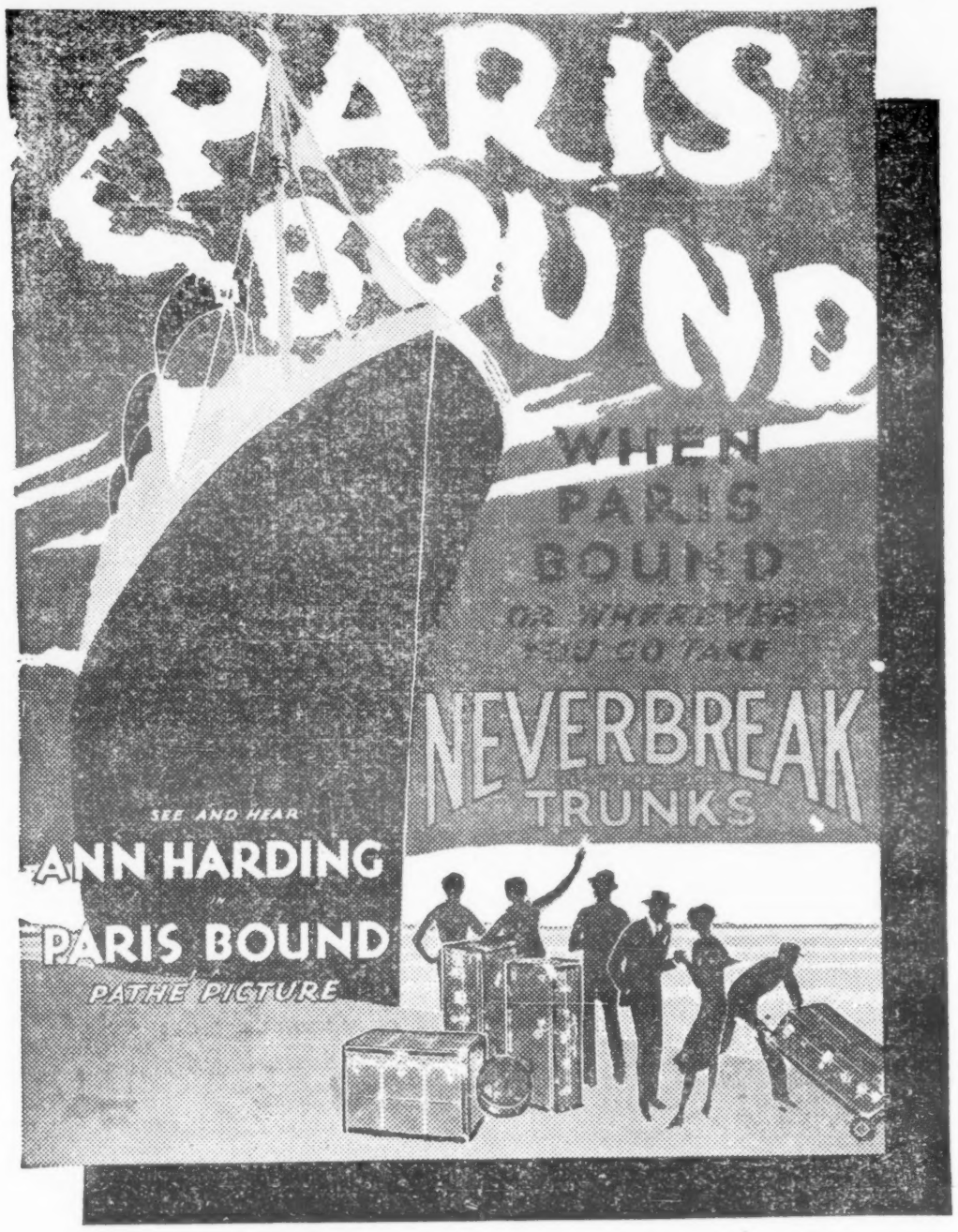
This is the Western Electric Sound System, now offered on a basis that enables exhibitors to finance its installation in part out of the income it will produce.

Our representative will be glad to supply complete details.

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

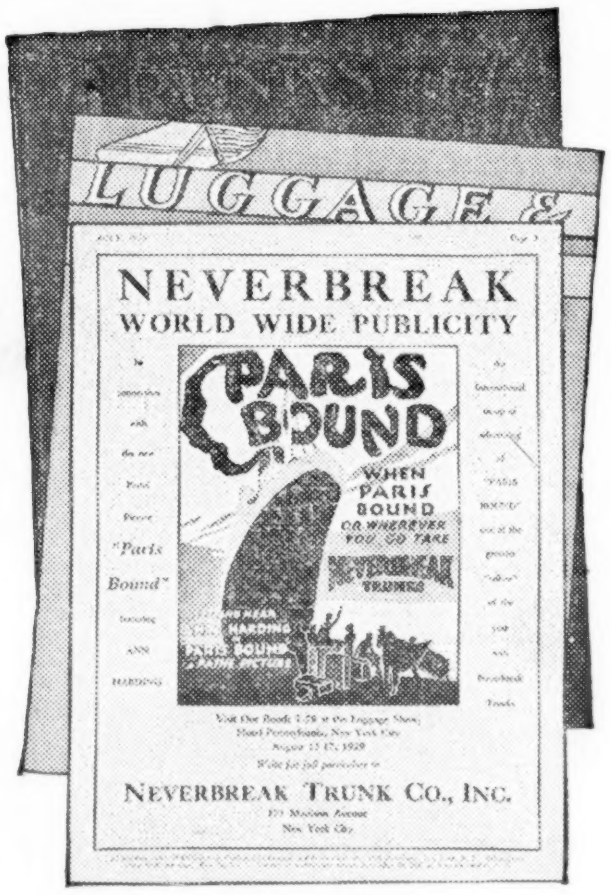
MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC. WILL H. HAYS, *President.*



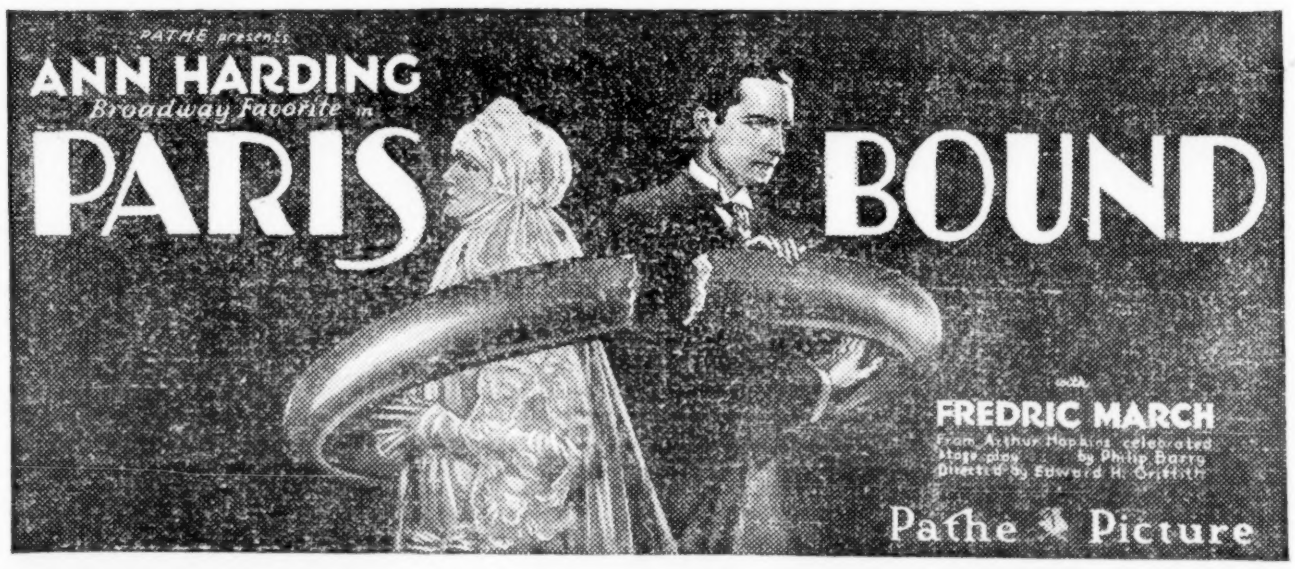
Thousands of these four color Posters will be distributed to dealers throughout the world.

8,000 Neverbreak dealers to boost showings of "Paris Bound"

In a world-wide advertising and publicity tie-up with the Neverbreak Trunk Co.—8,000 dealers will cooperate in exploiting your showings of "Paris Bound". Leading Department stores and Luggage Shops will time their window displays and advertising when you play the picture. Set your play date early and capitalize to the full on this unprecedented cooperative effort.



Full page ad in national magazines of the trunk and luggage trade assuring wholehearted cooperation of dealers everywhere.



PATHÉ

SIIVER ANNIVERSARY 1929-30

MODERN LOVE

(Continued from page 35)

off the visiting French modiste, a lot of backward table manners are introduced.

After that the audience is geared up for anything. Some pretty old stuff does, such as Anita Garvin sitting on the bed under which is planted Chase and at first mistaking his bare feet for her own.

Waly.

THE SKY RIDER

(SILENT)

(Disc Orchestration)

George Batcheler production distributed through Chesterfield (independent). Story and direction credited Alfred Neitz. In cast: Garreth Hughes, Josephine Hill, J. Lockney, John Tansey, Lew Meehan, Sheldon Lewis, "Champ," dog. At Loew's New York, one day, July 19, half double bill. Running time, 48 minutes.

Slot machine claptrap, ideally cast, that would have registered about average before houses had organs. Today "The Sky Rider," with some plane touches, is a low average for the dime grinds.

Dog, "Champ," directed to write rings around "Rinty's" intelligence. Knows so much about a plane some of the boys in shirtsleeves hahhahed.

Old yarn, told in indie staccato manner, about disinherited nephew gettin' after the old man, after plan to bump off his favorite adopted son flops.

Doctor's operating table as torture chamber nearest thing to novelty. No one gets hurt and fans get dizzy watching cops repeat tour and then go in for studio tussle. *Waly.*

NOISY NEIGHBORS

(5% DIALOG)

Pathe production and release. Adapted from original story by F. Hugh Herbert. Directed by Paul Bern. Features Eddie Quillan and the Quillan Family. Cast includes Alberta Vaughn and Theodore Roberts. Directed by Charles Reisner. At Arena, New York, one day, July 19, half double bill. Running time, 74 minutes.

A happy mixture of comedy and melodrama here that dovetails into some most amusing climaxes. As the situations pile up one imagines there is going to be a lot of hot action and sure enough, there is. It's that hokey fun and the tense meller that will make this one welcome in any neighborhood.

Hugh Herbert, who knows his vaude, milled a story here that calls for a family of small-time troupers suddenly falling heir to a southern plantation and putting themselves right into the heart of a bitter feud. There is a hard bunch of hill nockers who delight in drilling lead into any of the Vanrevels. As the Monarch Family from the stage is Vanrevel in real life the hill billies were expected to furnish some excitement for the troupers. They did in a way that reflects credit on Director Reisner and Author Herbert.

The talker part is sc short it really seemed a pity more wasn't worked in. The late Theodore Roberts used his splendid voice to advantage and the man playing the lead hill billy was immense when speaking. The talking was worked in at almost the close of the picture; seemed an afterthought, but what was used was not overdone.

The Arena crowd seemed tickled pink over this one and it's a cinch that it packed the kind of entertainment the neighborhoods eat up.

As one watched Mr. Roberts show the class of the actor he was and how he made big moments out of little ones, and was imposing and glorious in his climaxes of dramatics, one realized what the picture world lost when that splendid actor passed out. *Mark.*

MASKED EMOTION

(SILENT)

Fox production and release. Directed by Kenneth Hawkes and Dave Butler, from Ben Ames Williams' story. Featuring George O'Brien, with Nora Lane, Farrell MacDonald in cast. At Loew's New York, one day, July 22. Running time, 60 minutes.

Excepting title being a complete misnomer "Masked Emotion" is good program entertainment of the George O'Brien physical culture and hero variety. There's plenty of kick in it all for the O'Brien fans.

Simple story, figuring a few California coast spots, sailboat, schooner and few glimpses of house exterior in locales. For 20 minutes George does nothing but flex his muscles and extend that chest astern the catboat. Then a girl is spotted and the two brothers head for shore.

Action gets underway when younger brother takes out boat to schooner in search of girl. Chink aboard is smuggling some countrymen with aid of local seaman, unknown to girl's old dad, the captain. Lad gets in line for beating and knifing.

George spots "Bargee" pounding shore and carries brother over a subtitled two miles to doctor's.

Back to the schooner he beats up the two bad gents, with fight on deck and in rigging. Then to recuperating pal and the girl following. *Waly.*

The Wild Heart of Africa

(SILENT)

Walker-Arbuthnot African expedition. Released by Oscar Price. At Stanley, New York, one day, July 17. Running time, 68 minutes.

Audience feels it has been bitten by Africa's sleep producing bug long before the Walker-Arbuthnot gang projects one half of its trip through the dark country. "The Wild Heart of Africa" has nothing to hold an audience. It is composed chiefly of landscape and zoo-like shots, seen time and again. Needs a lot of cutting before the grinds (the only houses outside of biological institutes) can possibly find a place for this one.

A lot of footage, that has been worked even in the newsreels as magazine stuff, starts off the expedition with deadly slow camera work on some of the ancient things in Egypt. One of the longest rides down the Nile yet recorded follows.

The animal hunting rarely works in actual bullet pelting. A couple of elephants are shown after the massacre. These will be sickening to women.

Considerable film is taken up with the tribe dances. Some of the femmes are a little more underclothed than have been witnessed in predecessors to this film; but not enough to get a rise out of a smoking crowd.

All in all, just one of those things that could have been shot in the Bronx zoo with a dash of Westchester weeds thrown in for the African swamp effect, or assembled from the 20 others ahead of this one. *Waly.*

GIRLS WHO DARE

(SILENT)

Trinity production. States rights release. Directed by Frank Mattison. Screen play adapted by Seton Burtis-Hall from story, "Cocktails," by Ben Herschfeld. Rex Lease and Priscilla Bonner featured. In cast: Rosemary Theby, Ben Wilson, Eddie Brownell. At Columbus, New York, one day, July 18, as half double bill. Running time, 60 minutes.

Dreary night club story concerning the romance between a wealthy youth and a night dancer. The hostess of the joint is known as 'Alabam" Kenyon and the role played by Rosemary Theby is a futile take-off on Tex Guinan. Stereotyped plot and long winded obvious titles make it a weak quickie for the cheapest grinds.

Sally Kelly tosses her cop boy friend for Chet Randolf. The boy's father is playing around with "Alabam."

When the showdown comes he refused to allow his son to marry the night club chorus kid. Sally is about to marry the copper but an auto accident puts a stop to that. In the hospital she is finally hitched to the boy she loves with his parents consenting.

No action, suspense or sympathetic character in this flicker. Direction and photography are a throwback to the nickelodeon product of 10 years ago.

FRECKLED RASCAL

(SILENT)

Radio Pictures production and release. Buzz Barton featured. Directed by Louis King. Story by Frank Howard Clark. Photographed by Nick Musuraca. In cast, Milbourne Morante, Tom Lingham, Lotus Thompson, Pat O'Brien. At Columbus, New York, one day, July 19. Half double bill. Running time 70 minutes.

Lively westerner that gives Buzz Barton, freckle-faced kid, plenty of opportunity to do his heroic cowboy stuff. The kids in the grinds will like his riding and his marksmanship with a stone slingshot. Light love story running through also makes this one okay for any of the small neighborhood houses.

Buzz and his elderly traveling companion come into a desert town threatened with a water famine because the man who owns the reservoir is holding out for more money for his wet stuff. Buzz finally gets the profiteer in a spot where he is slowly dying from thirst and forces him to agree to supply water to the parched town at a reasonable rate.

Plenty of hard riding, shooting and sling-shooting a la David and Goliath.

A little judicious cutting would help this one stand out for speed and action in those stands where they still like westerns.

THE OPPRESSED

(Silent)

(FRENCH MADE)

Although not credited, probably produced in France and presented here by William Elliot. Raquel Meller, starred. Story and direction by Henry Asselin. At the Cameo, New York, week July 13. Running time 85 minutes.

Philip of Horn.....Audre Roanne
Don Zuniga Y. Requesense...Marcel Vibart
The Duke of Alva.....M. Shultz
Don Ruy.....Albert Bias
Conception.....Raquel Meller

Wreaking with staginess, "The Oppressed," highly misrepresented as a deep slant on the Spanish inquisitors, has a shallow romance for the working lines of a 15th century over-costumed cast. Playing is uninspired, from Raquel Meller down. Arties can use it, if for nothing more than wardrobe and antiques on sets. It's too big a gamble the red way for the regulars.

Henry Asselin, while selecting for the time a period of Spanish rule in the Belgian lowlands, so wrote his story around Miss Meller. He made an effort to present her in the guise of another Joan of Arc, so that the screen play is little more than a series of feints and over-acting on Miss Meller's part, some poorly handled mob scenes and gestures at beheading on the other.

Subtitles, frowns and occasional gatherings on a courtroom set attempt to show inquisitorial rule, such lurid and vivid material for dramatization if but followed verbatimly from history.

Aude Roanne makes a weak-kneed opposite for Miss Meller. He wastes considerable motion and has a pan that never registers for the sympathy expected from a role as Belgium's prospective deliverer, Philip of Horn.

A jail scene reminiscent of the Dumas' novel, "The Two Dianas," is the leading ante-climatic point, with Conception futility going to the rescue of her mild lover.

In the long run of little more than worthy atmospheric shots of heavily shrouded sets (production's only asset), Philip escapes decapitation by the Spanish king's sudden edict of pax vobiscum for Belgium. Even here the story ridiculously swerves to add to Miss Meller's "glory" and the union of two countries by her marriage to the insipid Philip. *Waly.*

BROTHERS

(SILENT)

Ray-Art production made by Trem Carr. Cast includes James Cain, Barabara Bedford, Cornelius Keefe and Arthur Rankin. Directed by Scott Pembroke. At Arena, N. Y., one day, July 19, half double bill. Running time, 59 minutes.

Another of the celluloid stripe of the sacrificial brother who goes through the purgatory and back to give his younger brother an education. This one has two boys made homeless. The orphanage people come to take them away. The older lad escapes but Bobby goes to the institution. Will hold its own where they play silents on double days.

The bigger brother becomes the head of a band of thieves in which a woman is important. Story is steeped in murder long before it ends.

Some very good scenes and well acted. At times the film wobbles only to hit into a meller stride that saved it from doing a nose dive.

Not a lot of newness or anything out of the stereotyped of underworld plots. Just another screened story that you can't win with crime. *Mark.*

THE BACHELOR GIRL

(25% DIALOG)

Columbia production and release. Directed by Richard Thorpe. William Collier, Jr., and Jacqueline Logan featured. In cast Thelma Todd and Edward Hearn. Story by Jack Townley. At Loew's New York, one day, July 17. Running time, 65 minutes.

Dull story that holds little value for the remote wired spots except possibly on a double bill. Action is lacking and three talking sequences at the start, in the middle and windup are of no great value in helping this one along.

Story concerns Larry Marshall, a swell headed salesman in a mercantile house. When he is fired for incompetence, his girl (Jacqueline Logan), private secretary to the head of the firm, helps him get a better job with a competing concern by lying about his ability. To help him to further success she resigns her position and hooks up as the boy friend's secretary.

Dialog sequences loosely hung together and talk is mainly blah. Miss Logan and Collier are hardly a well matched pair but both make the most of a featherweight story.

AMAZING VAGABOND

(SILENT)

Radio Picture production and release. Directed by Wallace W. Fox, from story by Frank Howard Clark. Cameraman, Virgil Miller. Feminine lead's name not flashed. Running time, 50 minutes. At Columbus, New York, July 19-20, half double bill.

Jimmy Hobbs.....Bob Steele
Gelorge Hobbs.....Tom Lingham
Phil Dunning.....Lafe McKee
"Haywire".....Perry Murdock
Bill Wharton.....Jay Morley
Myrtle.....Emily Gredes

A hit and run flicker that tickles the imagination of the kids. Okay for double feature or one-day westtern stands.

With one sweep of his mighty arm "High Gear" (Bob Steele) makes four villains hit the dust.

"High Gear" is the spoiled son of a rich lumber manufacturer and has a weakness for stunt flying which always causes his Dad to chew the ends off four more cigars. Boy meets a nice looking blonde, not knowing she is the daughter of the superintendent of his dad's lumber camp, and goes for her in a big way.

"High's" dad decides to teach sonny boy a lesson and ship him to his camp out west where he instructs the superintendent to make a man of him.

"High" is shanghaied aboard a freight train going to the lumber camp. On the freight he meets a hobo, "Haywire," who cons him into changing clothes with him and then knocks him cold. Lumber men find "Haywire" with "High's" bags and so mistake him for the boss' son and puts him on the daily grind.

High steps off the train, meets the sup's daughter again and decides that's the town for him and goes to work.

High's dad has been threatening to fire the superintendant because of a shortage in the lumber. High goes to work to unravel the mystery, finds that a few men from his camp are selling lumber to another, is caught eavesdropping, and a great free-for-all scrap ensues. Of course High knocks 'em all out.

Meanwhile dad has heard that his boy, whom "Hay Wire" is taken for, is flirting with the cook. Comes out to his camp and denounces the imposition. Sees High chasing the villain in the hand-car and follows with the gal. Villain is overtaken by High knocked into a river and a quite impossible under-water battle ensues with High the must victor.

"I thought you were just a sapling, my boy, but you're big timber." (new caption, first since 1916, on a Western).

Steele plays the part as well as the part demands. Femme has nothing to do but look pretty, which she does now and then. Photography, mostly outdoors, average.

Not a believable sequence in the picture.

Direct from European Triumphs in England, France and Germany

BERINOFF and EULALIE

RETURN ENGAGEMENT AT ROXY'S, NEW YORK, WEEK OF JULY 20

ROXY SAYS: "The most sensational team I have ever seen"

"The Variety State has experienced a flood of acrobatic dancers, but the extraordinary performance of Berinoff and Eulalie raises them above any level previously attained by dancers before them."

Berlin **Der Tag,** March 12, 1929.

"Barinoff and Eulalie are obviously the outstanding act of the wonderfully combined bill of variety at the Scala Theatre; their acrobatic dances are incomparable. They, with their finely chiselled body and lithe movements, presented a wonder of the modern dance."

Berlin **Neue-Zeit,** March 10, 1929.

"To the Palladium come Berinoff and Eulalie from the Roxy Theatre, New York—their first appearance in England. The dances are as beautiful as they are daring and display execution of the dance that is the highest possible attainment and are without equal."

London **The Star,** April 25, 1929.

"Following Helen Ford came Barinoff and Eulalie, featured dancers from the Roxy Theatre, New York, presenting two amazing dances, 'Plastic Statues' and their famous Chinese Opium Number. The dancers were a sensation yesterday, the newcomers being enthusiastically received."

London **The Era,** April 22, 1929.

Direction SAMUELS MUSICAL BUREAU, 1560 Broadway, N. Y. City

FEIST Song Hits Are America's Hits!

"VAGABOND"
"WHEN YOU'RE WRONG"
"MY HAWAII"
Charles Tobias & Harry Woods, Waltz Song!
"CANOE-DOODLE"
Graceful Waltz Ballad!
"BLUE HAWAII"
Smooth Trot Ballad!
Irving Caesar & Ira Schuster
"SATISFIED"
A Satisfying Fox Trot Ballad!
Abel Baer, Irving Caesar & Cliff Friend
"SWEETNESS"
Sweetly Than Honey!
By Irving Caesar & Chester Cohn
"SWEET ONE"
A Great Fox Trot Ballad!
By Ned Miller, Carmen Lombardo & Chester Cohn
"SOME DAY YOU'LL REALIZE YOU'RE WRONG!"
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THE ONE BIG WALTZ HIT!
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PARIS, FRANCE 30 Rue de l'ECHIQUIER
BERLIN, GERMANY 37 LEIPZIGER STRASSE
Dance Orchestrations
50¢
FROM YOUR DEALER OR DIRECT!

EQUITY DISBURSEMENTS

(Continued from page 7)

receipts have been over $5,000 a week.

For the purpose of handling the relief fund and establishing it on a permanent basis, it is planned to incorporate the Equity Foundation of Hollywood, articles of incorporation to be filed immediately. Foundation corporation is to have a staff of officers who will permanently administer the fund after the present emergency is past.

Boycott Action

Labor boycott against pictures made by the producers whom Equity is fighting was inaugurated at a meeting of the Los Angeles Central Trades Council Friday night when a resolution was passed calling upon all labor unions in the United States to take notice of "unfair practices and tactics on the part of motion picture producers and agents" in the present controversy.

Resolution alleges that "attempts of motion picture producers to make members of Equity work in spite of the official order to the contrary is a direct attempt to break those actors' contracts which they signed as part of the membership pledge of Equity."

J. W. Buzzell, secretary of the Council, presented a resolution which is to be sent to all labor organizations in the country, asking all members and friends of organized labor to write the players whose published statements in Los Angeles newspapers have declared that Equity is not needed in the picture studios, and tell them what organized labor thought of these statements. Resolution contains the names of Clara Bow, Lionel Barrymore, Marie Dressler, Conrad Nagel, Noah Beery, and Louise Dresser, as the particular players to whom to send the non-laudatory fan mail, and lists their addresses as well.

Gillmore's Explanation

At the labor meeting, Frank Gillmore offered an explanation of the published story that Equity had signed an agreement with the legit producers in '24 not to walk out on strike for 10 years. He stated that this agreement was signed with a few managers only and was first given the approval and consent of the other trade unions involved.

Gillmore also read a letter from Vice-President Dempsey, of the I. A. T. S. E., thanking Equity for cooperation and aid given the alliance in its difficulties with the Repertory theater of Boston, last April, when all members of Equity in the company left the theatre in sympathy with members of the alliance.

222 Choristers Walk

Chorus Equity headquarters claim that, to date, 222 of its members have walked out of four studios—First National, Warner's, Radio and Paramount. George Cunningham, emergency chairman of Chorus Equity here, said this figure represents Chorus Equity members who were working on pictures without contracts and those who had completed one picture contract and refused offers of further contracts for other picture work.

Seven chorus boys, under stock contract to Warners, walked off the set of "Golden Dawn" the afternoon of July 18. All are Equity members and said that while they had signed contracts, they had personally never received copies of the contracts, and, therefore, they considered the agreements invalid and not binding. Equity upheld them in their stand.

Of 47 chorus boys called by Paramount to fill 24 jobs, 44 walked out when told that no Equity members would be engaged, according to Chorus Equity claims. Paramount's casting office admitted that a number of Equity members turned away, but said little difficulty was being experienced in filling the vacancies. Boys were wanted for Frank Tuttle's forthcoming college picture, untitled.

Warners advertised in the local newspapers for 60 dancers to appear in a number for "Show of Shows" and said the response was satisfactory.

Three More Headquarters

To accommodate its steadily growing campaign organization Equity has found it necessary to increase the number of its headquarters in Hollywood to eight. This is an addition of three, they being Chorus Equity, in a large private dwelling at 1600 McCadden Place; Equity Carnival headquarters, 1614 Cahuenga Ave., and the secret judicial committee, which passes judgment on the findings of the investigation committee, with reference to suspension of members, on the tenth floor of the Hollywood Plaza Hotel. Lester Chambers, Brandon Hurst and Frank Sheridan are said to be the members of the investigation committee.

Producers' attitude remains the same. There have been no official statements nor any open action of any kind on their part, other than the continuation of production. New list of people signed to studio contracts, issued by Fred Datig, casting director for Paramount, and head of the casting directors' committee, shows 72 names. What percentage of these are Equity members is not known. List as given out follows:

Maym Kelso, Hallam Cooley, Paul Hurst, Mahlon Hamilton, Anders Randolph, Maurice Costello, Anita Garvin, Tom O'Brien, Leila McIntyre, Carmel Myers, Marceline Day, J. Barney Sherry, Seena Owen, Bert Roach, Cissy Fitzgerald, Nora Lane, Marion Byron, Edith Yorke, Monroe Salisbury, Wilbur F. Mack, Louise Lorraine, Slim Summerville, Wheeler Oakman, Albert Gran, Adele Windsor, Gertrude Astor.

Andre Cheron, Ray Gardner, Kit Guard, George Haines, Helena Benda, Billy Foster, Lew Ayres, George Davis, Franklin Lewis, James P. Spencer, Robert Kortman, Joe Bordeaux, Eddy Chandler, Harold Goodwin, Jacques F. Chapin, Frank Rice, Charlie Byer, Corra Beach Shumway, Walter Kane, Hilliard Karr, Ruth Craer, Ione Collomb, Dorothy Baker, Margie Crosby, Patricia Bray, Eloise Putman, Sue Curtis.

Henry Armetta, Alan Paull, Laura La Marr, Bernice Graves, Emily Williams, Day Porter, Red Stanley, Norman Selby, Josephine Houston, Ben Alexander, Leo White, Jack Perrin, Clarence Moorehouse, Frances Ford, William G. Colvin, Fred Walton, William Vaughan, Sam Appel, Heinie Conklin, Gordon Magee, Louis Mercier, Ed Martindel, Henry Stockbridge, William Nine, William Eddritt, Malcolm MacLean, Barry Winton, Raoff Acklom, Neyneen Farrell, Loretta Myers and Louis Morrison.

CHORUS EQUITY QUIZ

(Continued from page 7)

tract are working against Equity, the resolution will be expanded to include the same restrictions and penalties as those now imposed on actors.

Asked as to whether a producer could take chorus members signed for a certain picture and assign them to another he answered an emphatic "No." Asked as to the attitude chorus people should take when producers offer them every demand of Equity contract except Equity recognition, Gillmore declared this was just producer camouflage, consisting of campaign promises which could not be relied upon. Final question on list asked what would be done to chorus members who signed pre-dated contracts. Gillmore said members of Equity who sell out in this, or in any other manner, will be dealt with severely.

Won't Call Contract Players

Gillmore then called Paul Turner from the crowd, who made the entire affair informal by leaning casually against the side of the stage and saying he'd be glad to answer questions. Before he opened the meeting for queries, however, he answered one before it was asked, by saying that Equity could not and would not call out the contract players.

He said such a move would mean a loss of self respect by Equity, would be distinctly wrong and would only put Equity into disrepute.

When he asked for questions, they came thick and fast. Choristers wanted to know when Equity was going to bring the situation to a head, what Equity was going to do for the chorus workers, when there was a chance for settlement, in fact, they asked for the lowdown on the whole affair.

First was whether Equity proposed to establish a minimum wage for chorus people in pictures. Both Gillmore and Turner answered by saying this had been discussed and that if Chorus Equity wanted a minimum wage in pictures, they would get it. Gillmore said that whatever was decided upon, the chorus would rest assured that if no minimum wage were established, a standard number of hours per week would be specified in their contract and that they would receive overtime pay for overtime work.

A girl asked what Equity's stand was on verbal contracts, and whether they are legal in California. Turner said that it was against Equity's policy to recognize verbal contracts, but that under certain circumstances wherein there was no question that the verbal contract was a bona fide proposition, it might be recognized. He added that such circumstances are extremely rare.

Question was also put as to what Equity will do to those who accept contracts now, after the fight is over. Turner answered that such a query could not be answered directly, but that it depended on the final terms of settlement agreed upon between Equity and producers, and that Equity would make the terms as severe as possible for the people referred to.

Non-Equity Angle

Another question concerned what would be done about non-Equity players who now accept contracts and whom the producers will want to have admitted to Equity when the final settlement is made. Questioner added, amid vigorous applause, that he thought they ought to be barred for a long time to come. Again Turner replied by stating that this would depend upon the terms of settlement, and added that he expected to be able to tell them what would be done within four days.

Questioned as to what would be done with players who sign and plead ignorance, Turner and Gillmore both said they thought it highly improbable that anyone could claim ignorance of a situation which had been so thoroughly broadcast.

A woman then arose and said her daughter was a member of Chorus Equity and that the daughter was loyal but had signed a contract for work to be done in August because they were ignorant that Chorus Equity was involved in a situation under Equity council's resolution. Brandon Hurst then stepped forward to say that when a player called before them made an affidavit that he or she was ignorant of a situation, such affidavit was taken into serious consideration in judging and that they were inclined to leniency. Meeting then closed.

BORIS PETROFF'S "GARDEN OF LOVE" NOW PARAMOUNT, N. Y.

TWO INTERNATIONAL LOVE MAKERS

BAYES

and

SPECK

Direction
WILLIAM MORRIS
MAX TURNER
NAT KALCHEIM

R.-K.-O.: HARRY ROMM

BETTY TAYLOR

INGENUE PRIMA DONNA

First Eastern Engagement Broadway Producers Invited

TENOR

WILLIAM CLEARY

Direction Mrs. A. K. BENDIX

FELICIA SOREL'S DAISY BALLET
(Lilies of the Field)

Featuring MICHAEL ANGELO
The Dancing Tramp

DOROTHY BERKE BALLET

INTERNATIONAL DANSEURS CLASSIQUE

RENOFF

and

RENOVA

Direction
WILLIAM MORRIS

R.-K.-O.: EDWARD S. KELLER

V. M. P. A. Building Up Plan to Either Drive Bad Boy Agents Into Its Ass'n or Out of Vaude

Variety Managers' Protective Association has taken up cudgels in the crusade to rid show business of gyp agents and bookers, victimizing acts and getting away with it.

Part of the plan will be to establish an unfair list of the gyps and post them both in V. M. P. A. headquarters and N. V. A. clubhouse, as well as circularizing house managers, members of the Managers' Ass'n. The list will warn performers, bookers and house managers that those listed are not reliable and should not be dealt with. Those not heeding the proposed alarm sheet will at least be going in wide open and at their own risk.

The plan to delete the parasitic of act buyers and sellers from vaude is being drafted by Major Donovan, head of Assn's Joint Complaint Bureau, and is figured to be okay for action about Aug. 15. Major Donovan is well fitted for the task through having been head of the bureau for years and handling practically all of its complaints.

According to the Major, there was a time when unwitting violations between either actor, agent or booker could be amicably adjusted. That was before the gyps came in and became the rats of the show business. Now, the rats are stopping at nothing to hang on and milct performers for more than the tariff will bear if giving them anything at all when due.

Most of the offenders are beyond pale of jurisdiction of the Ass'n, but occasionally a house operating member has been involved by a gyp who comes up from nowhere, with office in his hat but enough sagacity or larceny to crowd into the racket and stay until he is run out for good.

Donovan further explains that the gyps will resort to anything since they've got nothing to lose if they can keep this side of the police. That's pretty safe for them so far since the acts victimized are more in need of ready cash than satisfactiion.

An Example

Donovan emphasized the brazen extreme to which the gyps have gone in citing a recent attempted arbitration of a complaint against a self-elected booker that had booked a whole show of six acts into a New Jersey house without authority. The acts, losing time and transportatiion expenses, squawked to the Ass'n.

The latter knew the offender was a notorious bad boy but took a shot at trying to straighten out the mess. The alibi was that he was going to sue and pay off the acts after he collected on the suit. When investigation showed he had no legal premise for suit and trapped in an inquiry by Donovan he retorted that they could all go to ..... The Ass'n, having neither control of house nor booker, just had to let it go at that.

Another remedial plank in the proposed plan might make it compulsory for agents and bookers to align with the Ass'n under membership as a protection of their business against the gyps. Such a proposition would exclude applicants not having a clean slate, would invoke regulations for the standard Ass'n contract, play or pay, which would work to advantage both ways for acts and house owners and with no trouble would assure agents and bookers that they'd get their commission.

At present most of up and up bookers are using the Ass'n contract, with the better class agent who is building up a substantial agency business rather than a quick grab at soft coin, decidedly in favor since the contract protects them as well as acts they represent.

Some of the supposedly legitimate bookers operate with a variety of contracts. Some of these issue a play or pay form, but only for their own protection when afraid that an act they need badly might jump if a better date appeared. They don't enjoy the boomerang stuff.

With the Ass'n strong into the elimination contest and performers wised up as to who's who that are still going it legitimately, it looks as though the gyps will have to branch out to the carnival lots and teach the racketeers in that division something. At any rate the Donovan plan seems like good chump insurance for those previously taken.

ECONOMICAL BONER

Tony Shayne pulled an economical blunder the other day. His act, Joe Herbert's Revels, after playing an entire season, closed in Joliet, Ill. Shayne saved $12 a head by shipping the performers back to New York via busses. Their baggage went by train.

Inasmuch as Shayne was paying his musicians below scale, they had no recourse from the union, and were obliged to accept his mode of transportation. Between 15 and 20 members of the company arrived sore in New York.

"Not Guilty"—Mrs. Pan.; Bail Set at $50,000

Los Angeles, July 23.

Mrs. Alexander Pantages, arraigned before Municipal Court Judge Ballard on charges of second degree murder and driving while intoxicated, pleaded not guilty to both charges. Murder charges will be tried before Judge Ballard July 31. Charge of driving while intoxicated will not be heard until after trial for manslaughter is completed.

Mrs. Pantages appeared in court in a wheel chair. She was released on $50,000 bail.

Deputy District Attorney Jones, in charge of the case, admitted that the only evidence against Mrs. Pantages on the intoxication charge is the testimony of witnesses, as no examination was made at the hospital where she was brought because of an injury to her head.

William R. McGee, now under arrest in Santa Ana, Cal., on a perjury charge, will be tried next week for allegedly attempting to bribe the officer who arrested Mrs. Pantages.

Unable to raise bail of $3,000 McGee was returned to the Orange County jail to wait trial.

Arthur Horwitz Must Pay Ex-Wife Wkly. Ally.

Arthur J. Horwitz got tired of kicking in 50 bucks a week to his divorced wife, the former Edith Livingston, and the latter took him to court for contempt, claiming four weeks or a $200 gross overdue.

The court gave the agent a break by ruling he make good the old balance at the rate of $10 a week, but continue keeping up in his regular $50 installments for the support of Mrs. Horwitz and their adopted daughter.

The wife had sued the agent for divorce.

Couldn't Support Wife

Chicago, July 23.

Morris Friedman, vaude strong man, was sentenced to one year in the house of correction for owing his wife $120 alimony since 1925.

WARING'S AT $5,000

Waring's Pennsylvanians will play the week of Aug. 3 at Keith's Palace, Cleveland, at $5,000, net.

The band has been away from vaude for over a year, having played in that time in legit, films and the picture houses.

The date in Cleveland was booked direct by Keith's from John O'Connor. Booking office was said to have offered the Warings a route at $5,000 a short time ago. That offer, from the account, went through Charles Morrison, Waring's Keith representative until now.

Leonard Out of Prolog

Eddie Leonard became ill after the opening night of his "Melody Lane," Universal talker, at the Globe.

He was to have continued in the prolog for the run of that talker, with his departure leaving the picture to stand by itself at $2.

DOUG LEAVITT AND RUTH LOCKWOOD

Offering "Hit Bits of 1929" with Gattison Jones and Elsie Elliott, also the Hayden Gloria Girls, featuring Helen Burns and Ted Eddy and His Band.

Now resting at their summer home in the Pines, New Jersey. Opening on a season's R-K-O route Sept. 1.

R-K-O, Charles H. Allen.
Independent, Lyons & Lyons.

MILO NICKED $100 PER

Must Pay Wife Weekly, as Alimony and $1,500 Counsel Fee

Brooklyn, N. Y., July 23.

Milo, of vaude, has been ordered to pay his wife $100 weekly as temperory alimony and $1,500 counsel fee in Brooklyn Supreme Court.

Mrs. Etta Grob, Milo's wife, of Floral Park, L. I., is defendant in a divorce action. Her husband charges her with infidelity. She denied it, making application for an allowance and money for an attorney.

Milo's proper name is Robert Grob.

Express Co.'s Liability Going Up for Decision

Because the New York Appellate Division believes the matter to be of grave importance, it has granted leave to the American Railway Express to carry its plea up to the highest tribunal for final adjudication. It's a test case. Doarn Rives (vaudeville) sued for $285 as compensation for the salary he lost when the three days' booking at the Pan house in Niagara Falls, N. Y., was lost because of the express company's failure to deliver his trunks on time.

Rives won in the lower court and the verdict was affirmed by the Appellate Term. The American Express decided to try its luck once again with the Appellate Division in view of the significance of the decision. It is costing both sides more in legal tolls than the actual money involved.

Rives closed Aug. 6, 1928, at the Embassy, Waltham, Mass., with the understanding his trunks would be delivered in New York two days later, on Aug. 8, in order that he take them with him to Niagara Falls in time to open there Aug. 9. He missed them and was forced to cancel, losing the $285 money value of the split-week booking.

Julius Kendler represents Rives.

DORIS KENYON'S SKETCH

Doris Kenyon will do four weeks of vaude for Keith's before returning to the west coast for pictures with her husband, Milton Sills.

The latter has been recuperating from a complication of ailments in the Adirondacks during the past months.

Miss Kenyon will appear in a dramatic comedy sketch, "The Inkwell," by Anita Loos, tried out in Palm Beach last winter at a benefit performance with Billie Burke in the leading role.

WHEELER-STROUD DIVORCE

Betty Wheeler this week started divorce proceedings against Clarence Stroud, Stroud Twins, in Chicago.

Following her divorce from Bert Wheeler, Betty and Clarence Stroud were married, continuing with the old Bert and Betty Wheeler act in vaude.

Miss Wheeler is now doing the act with a new partner, while Stroud has rejoined his brother.

Zittel Still Meddling With Acts; Puts Girl Out of Orchestra Turn

Not Available

A small time acrobat has been making calls at an indie booking office in New York almost daily for two years.

For a while he would walk in, ask "Anything for me the last half, Ed?" and the answer was always, "Nothing today, Alex."

After a time it got to be a pantomime. Alex would give Ed the questioning stare and the booker would shake his head. Words were unnecessary, question always the same and the answer always no. And no work for Alex.

Last week he walked into the office and knocked the boys off their chairs.

"Better not book anything for me next week, Ed," he said, "I'm going on a vacation."

13 Years on Promises, Edna Morton Wants Salary

Brooklyn, July 23.

Working, as she alleges, for 13 years in the act of her uncle, James C. Morton, receiving promises only, Edna M. Morton, of Freeport, L. I., has started suit against him to recover $18,925. Action will come up in the Supreme Court at Mineola.

Miss Morton, whose aunt married James C., states that as a child she went into the Morton family act in vaudeville. She was promised $50 a week and later another $25 was to have been added on. Morton, whose right name is Lankton, said he would hold her salary in trust and turn it over to her later, which he never did, Miss Morton alleges.

The girl claims the Morton act received $500 a week.

Seltzer Bottle Bit Brought Cancellation

York and Lord were cancelled on the spot by Keith's when refusing to eliminate a comedy bit at the Kenmore, Brooklyn, last week.

Bit objected to by the booking involved squirting the contents of a seltzer bottle on the girl in the act. Keith's claimed the vichy went beyond the girl and had a tendency to ruin the grand piano, drapes and other stage props.

Team's adversion to cutting the squirt scene was based on the claim it is the big laugh of the act.

Hayes and Cody substituted.

Leila Hyams and Ma

Hollywood, July 23.

Leila Hyams and her Ma (Leila McIntyre) will play daughter and mother in Columbia's "Hurricane." Miss Hyams is being borrowed from M-G-M for the picture.

Occasion marks Mrs. Hyams' film debut although she is well known in vaudeville as of Hyams and McIntyre. Parents came on from Chicago to visit their daughter and son-in-law, Phil Berg.

LONG FILM WAIT OVER

Hollywood, July 23.

Some 18 months ago Benny Rubin came out here to do "Nice Baby" for M-G-M and "Marianne" for Cosmopolitan, releasing through M-G. The Marion Davies film was just recently completed, and Rubin is now preparing to start work on "Baby."

Comedian personally adapted the story of the last-named picture and is currently at the local Orpheum by permission of Harry Rapf.

Colored Act in Shorts

Lou Irwin has placed Miller and Lyles under contract to Warner Bros. Talking shorts.

Act Walked

Snow, Columbus and White walked off the bill at the Coliseum, last half last week, objecting to the spot (opening). "Ebony Scandals" supplanted.

C. F. Zittel, publisher of a Times Square scandal sheet labeled as a theatrical weekly, obliged the Joe Moss Orchestra last week to dispense with its contracted girl single, Elsie Gilbert, and replace her with Pauline Gaskins.

Though the Moss Orchestra is claimed to be a Meyer Davis unit and under the Davis ownership as well as management, Zittel threatened everyone concerned unless the substitution was made, alleging he had full power to hire and fire in the Moss combination. Zittel is also billed by Davis as the manager of the Waldorf-Astoria Orchestra, another supposedly Davis unit. Both of the band acts are trying for vaude dates, with Zittel reported attending to the bookings with the Keith office.

The Moss Orchestra, from the Hotel Astor Roof, is at the Palace, New York, this week, with Miss Gaskins in it and billed.

Girl Troubles

Girl trouble appears to break out for Zittel every time he monkeys around vaude. The previous girl mess for him was when Florence Richardson, his former girl leader at the Casino in Central Park, before Zittel was eased out of that soft spot as an undesirable, and her all-girl orchestra played Keith's Kenmore, Brooklyn. It was charged by Zittel and the girl that $12,000 worth of gems had been stolen from her dressing room. Only Zittel and the manager of the Richardson act were in the room during Miss Richardson's absence, it was stated.

Zittel and Miss Richardson caused the arrest of the act's manager, but both failed to appear at the hearing, and the manager was discharged after having been held in a Brooklyn jail. The Zittel act has not been heard from since, nor Zittel in connection with it.

Summary Dismissal

Benny Harrison of the Raystone Talking Pictures intends entering a complaint with the Vaudeville Managers' Association for the summary dismissal of Miss Gilbert, without notice, salary or transportation, by the Moss band. Miss Gilbert had canceled several weeks in New England vaudeville to accept the Moss band engagement, coming to New York to join the act at the Palace. She reported for rehearsal last Thursday night, when Zittel interjected himself in the affair, announcing he had decided Miss Gaskins must only appear and he cared not what became of Miss Gilbert.

Neither Joe Moss, the orchestra's leader, nor Davis, its alleged owner, seemed to have any authority to overrule Zittel. Miss Gilbert's demands for two weeks' salary and her transportation were also rejected by Zittel.

The Raystone people have had Miss Gilbert make some talking shorts. They were impressed with her work on the screen and anxious to have her appear upon the Palace stage for a further line on Miss Gilbert's possibilities before the mike. This followed a request, from accounts, by Joe Moss to Harrison to have Miss Gilbert appear with his orchestra at the Palace.

While Zittel was at the Casino he seemed pretty well occupied picking up scandal gossip for his scandal sheet. After aired and with more time to monkey, he appears to have again picked on vaudeville to make some side money and trouble. Both were a favorite practice of Zittel's when on the Evening Journal years ago, during the time Arthur Brisbane didn't mind writing a long editorial for a $1,000 advertisement secured by Zittel, who was the theatrical ad solicitor for that Hearst daily.

Miss Gaskin left the band act Monday matinee upon a rehearsal call for Hammerstein's "Just the Other Day."

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NAOMI EDDIE

RAY AND HARRISON

"A PAIN IN THE BALLET"

By MAURICE LEO

KEITH'S PALACE, NEW YORK

THIS WEEK (JULY 20)

Representative, JOHN B. McKEE

SINGING SONGS AS THEY SHOULD BE SUNG

GENE GREENE

"The Singing Machine"

HEADLINING

THIS WEEK **STATE-LAKE** CHICAGO

Touring Radio-Keith-Orpheum Circuit

Direction MARTY FORKINS

Two Arbitration Decisions in Agents Vs. Acts in Keith Office

Commission for the seven weeks for Keith's in the west to be played by Keno and Green, with their daughter, Mitzi, will be paid to Max Hayes, their former agent, according to a ruling handed down by the Keith agents' own board of arbitration.

Learning of the booking, Hayes entered objections with the arbitration board.

Hayes claimed he had repeatedly offered Keno and Green the same seven weeks at similar money, but that the team turned it down. They accepted it from Weeden & Schultz, it was claimed, along with a promise from those agents that picture engagements would possibly accompany the vaude work on the coast.

The arbitrary board stated its decision was based on rules 1 and 2 of the board's by-laws. Rule 1 declares no agent shall intentionally solicit an act already represented by another Keith representative.

Rule 2 states a Keith agent shall not book or represent an act unless the act produces a written release from its former agent; that if an agent refuses to release an act to another agent, he must immediately notify the arbitration board and give cause.

A similar ruling was made recently by the Keith agents' board in the case of Weber-Simon vs. Max Hart over Kramer and Boyle.

Kramer and Boyle signed a personal contract with Hart, but accepted bookings by Weber-Simon, their original agents. Hart entered objections based on his personal management contract with the team and claimed credit for the booking He was not upheld.

By both decisions the board of arbitration has indicated the personal management contract is not recognized by Keith's as binding to the extent of an agent's prior rights to an act through being its unreleased representative.

VAUDE LOGIC

Chicago, July 23.

The old business instinct.

"I'll book the act for $400 or nothing," said the booker.

"Let me offer them $500," pleaded the agent. "They won't take it and then you've saved $100 more."

Karl Emmy and his dogs out of "Sketch Book."

Leon Ignored Guarantee, Say Complaining Act

Lawrence Leon (L. & M. Agency) is in another jam with the V. M. P. A., this time complained against by Helene Beth Margo and Co.

Theatre involved is the Essex, Newark, N. J., running on a "co-operative" basis with the acts and paying off on percentage. When business is bad so is the pay-off.

Margo act, nine-people turn, played the Essex as a break-in date and says it was on percentage with a minimum guarantee. At the end of the three days, the act contends, the payment made was lower than the guarantee Leon is claimed to have given them. Latter denies any agreement existed.

Leon has been in trouble with the Joint Complaint bureau on numerous occasions.

Agent Quits Dance Biz

Chicago, July 23.

Max Richards, Keith agent, has sold out his interest in the Benny Meroff dance school to Meroff.

Latter will continue to conduct the school alone.

Rooney-Moore Units

Pat Rooney, Marion Bent and Pat, Jr., and Florence Moore both are readying elaborate unit acts.

The Rooney unit will hold 25 people and Miss Moore's also over 20.

Critical Condition of Large Sound Houses Points to Vaude Resuming

Chicago, July 23.

Apparent demoralization of vaude and picture house bookings out of this territory with the onslaught of straight sound houses was only temporary, according to conditions here and reports coming in from various towns.

Previous reports that sound houses are turning to vaude acts as a means of novelty are being confirmed by the critical condition of numerous sound houses. At least two large houses in Chicago will resume stage shows if the sound policy continues to the currently poor business. Other houses in this territory are making overtures for resumption of stage programs.

Local William Morris office is moving to larger offices on the 16th floor of the Butler building, preparing for a heavy demand for acts by picture houses this fall. Surveys have shown conditions very favorable for stage shows at start of the season, with numerous managers anxious for something to relieve the monotony of straight pictures.

Theodore Thomas, of L. A., is managing the Fox, Hartford, replacing Jerry O'Donnell.

PLUNKETT'S HOPES

Los Angeles, July 23.

Joe Plunkett arrived today, looking for a good cigar and someone to pay his lunch check.

He leaves Friday for the east.

"RADIO WEEK" REDUCED

Keith's "Radio Week" (July 27), originally contemplated as a stunt for all the New York houses, will be confined to four theatres in the Brooklyn division.

Reported cause is a lack of playable radio acts to go around.

Radio people booked to convey the "Radio Week" idea in Brooklyn are Charles Hamp, Albee; Tom Kennedy, Flushing and Kenmore; Mildred Hunt and Landt Trio, Madison, and "Mystery Girl," Flushing and Kenmore.

Hale-Martin Unit

Chester Hale and Nat Martin are producing a 25-people unit featuring Martin's orchestra of 11, Paul Gordon, comedian; 16 Hale Girls, and a sister team.

ANGUS
and
SEARLE
"WHO'S WHO"
By MAUD FULTON. Staged by WALTER WILLS.

ANGUS TWINS AND SEARLE TWINS

Dir. WEBER & SIMON AGENCY

Now, July 24, 25, 26, Chester, New York
July 27-30, Regent, New York

JUST COMPLETED THE ORPHEUM TOUR. WITH GRATEFUL ACKNOWLEDGMENT TO MR. BEN PIAZZA

ALBERT CARROLL
(Courtesy of Lee Shubert)
PRESENTS
HIS ONE MAN REVUE, "STARS OF 1929"
THIS WEEK AT THE KEITH'S PALACE, NEW YORK
Direction JENIE JACOBS

HARVEY PHILLIPS Presents
WILLIAM NUNN
in "BLOOD AND THUNDER"
NOW PLAYING KEITH'S PALACE, NEW YORK
CAST
MRS. ROBERTS.....GRETCHEN SHERMAN
MR. DENT.....HUGH THOMPSON
DOROTHY ROBERTS.....MARJORIE DILLE
DAN HARRIS.....EARL GILBERT
Direction MAX HART—EDDIE RESNICK, Associate

Act's Caution Against Canned Short Cutting Out Stage Unit Eased L. & L.

Indicating over the phone that Lyons & Lyons' status as an agency in the Publix office would not be altered, but otherwise refusing to make any statement, I. M. Halperin of the Paramount-Publix circuit, admits the agency has been trying to get to see him.

From understanding, Johnny Burke, now heading the Publix unit, "Over the Top," in which he stars and which he also helped write and direct, figures as the central figure. Burke produced a talking short for Paramount which is virtually a replica of the Publix unit.

Burke was given $5,000 bonus for his screen services in addition to his week's salary ($1,750) in the unit. The rest of the unit players were compensated a week's salary for the week that they made the unit and laid off, picking up the Publix route immediately thereafter.

Lyons & Lyons have Burke under exclusive management for a term of years. When Will Hollander of the Publix booking office went to Boston, following the unit's New Haven break-in, to sign Burke for the unit, the comedian was told that Publix wanted nothing to do with the Lyons agency. Burke, meantime, of his own accord asked for the $5,000 extra for his screen services. Reaching New York at the Paramount, Burke consulted his managers-agents, explaining the situation.

Burke insisted that before he signed the regulation two weeks' cancellation clause he elided from his Publix contract, this guaranteeing him an unbroken 28 weeks of Publix time. Otherwise Publix, once the Paramount short might be released, could have had the privilege of closing that unit altogether.

Lyons & Lyons first heard of the talker when Paul Ross of the agency was phoned by Hollander in connection with securing the services of Don Rowan, who plays the "sergeant" character in the military unit. When Ross asked what about Burke for the picture, the reply was evasive.

The Lyons agency became miffed at the thought that after the circuit had been doing business with their office it attempted to eliminate them and book directly with their feature act.

When Ross later came upstairs

(Continued on page 49)

By virtue of progressive showmanship and a brilliant performance

MERCEDES

commands the enthusiastic approval of all real showmen!!

Minocqua, Wis.

Nuts Katzenjammer
THE MONKEY NUT CRACKER
with
SCHEPPS COMEDY CIRCUS
Now at Keith's Palace, N.Y.
Direction ARTHUR PEARCE
JACK CURTIS OFFICE

AT LIBERTY
FRANCIS X. HENNESSY, Scotch Piper, Irish Piper, Violinist (Musician), Dancer, Vaudeville, would join act or lady partner, ballad singer (between 35-45), Scotch-Irish playlet.
Address care of Variety, or residence, 403 West 48th St., New York City

FREEMAN FREE

39 Kickers in Boston Want $1,410 Due Them from Irish Fair

Boston, July 23.

Police Inspector William E. Leblanc of Boston has received word from the Cedarhurst, L. I., police that the warrant sent them from Massachusetts for the arrest of Freeman Bernstein alias Roger Ryan was not sufficient to warrant his extradition to Massachusetts.

Bernstein operated the Irish fair at Boston Garden more than a month ago and is alleged to have left town without paying the wages of the people connected with the fair.

The Cedarhurst police say the offense charged is only a misdemeanor in New York. The police here have 39 complaints against Bernstein for claims totaling $1,410.

LOLA LANE VS. L. & L.

Los Angeles, July 23.

Lola Lane signed a deposition asking the rescinding of her two-year contract with Lyons and Lyons. Miss Lane asserts that the agency holds contracts on both herself and sister but has never made any effort to find work for them.

Since the contract was signed, Miss Lane says, she has secured a five-year contract with Fox through her own efforts.

Mlle. Andree's Collapse

Mlle. Andree, dancer, stricken with brain fever while in a Publix unit some weeks ago, due to a severe mental shock, has suffered a relapse.

She has been again compelled to give up stage work indefinitely.

Before going to Publix Mlle. Andree headed her own production act.

Lillian Roth in "King"

Los Angeles, July 23.

Lillian Roth has been assigned her first screen part.

She will be in Paramount's "Vagabond King."

Ginger Rogers' Film

Ginger Rogers, single, goes with Radio Pictures.

Her first role will be in Radio's "College Sweethearts."

Call for Indie Agents-Bookers in V. M. P. A. Offices for Understanding

A call is being issued for a general gathering July 29 (Monday) at 2 p. m. in the New York offices of the Vaudeville Managers' Protective Association by the independent agents and booking bookers in the east for an understanding.

The call will be issued for New York, Philadelphia and Boston, principally.

It will mark the beginning of the campaign the VMPA intends against the irresponsible agent and booker, also taking in the similar kind of indie vaude manager.

Major Donovan of the VMPA will preside at the New York meeting.

It is said that Major Donovan has conferred with Pat Casey, with both reaching a decision that the haphazard business methods of the irresponsibles, non-members of the VMPA, can not be permitted to continue injuring the welfare besides the general standing of the variety show business.

INCORPORATIONS

NEW YORK

Victoria Mutual, Inc., Manhattan; theatricals; Jacob I. Goodstein, I. Wiener, Sarah Lipnitsky.

Northern New York Theatres, Inc., Saratoga; theatres; $10,000; William E. Benton, Frank P. Williams, James Malone.

Consolidated Ticket Corp., Manhattan; theatre tickets; Leo Fassberg, Abraham Solomon, Nora O'Leary.

Home Spun Pictures, Inc., Buffalo; pictures; $200,000; J. Elwood Pool, Edgar A. Smith, Frank Schneider.

Ruth Benedict, Inc., Manhattan; theatricals; Raymond J. Gorman, William M. Stevens, Michael A. Castaldi.

E. J. Carpenter Productions, Inc., Manhattan; theatricals; $5,000; B. J. Carpenter, H. F. Kinsey, D. A. Blydenburgh.

Majestic Mutual Fort Wayne, Inc., Manhattan; theatres; Jacob I. Goodstein, I. Wiener, Sarah Lipnitzky.

Taubess Productions, Inc., Manhattan; theatres; $10,000; Joseph Safian, Leo Taub, Simon S. Feinstein.

Hanover Amusement Corp., New York; theatres; $10,000; Clarence A. Cohen, A. Philip Frankel, Herman Weinstein.

Allied Artists, Inc., Manhattan; theatricals; $10,000; Arnold Johnson, Dorothy Johnson, Irene Steinberg.

Empire Chain Amusement Corp., Syracuse; theatres; Leon E. Dickinson, Carolyn G. Surbeck, Ruth E. Ackerson.

California

Audible Pictures Co.; Burton King, Lon Young, Orrel Humphrey; $75,000; motion picture producers.

Statement and Designation

Sono-Art Pictures, Inc., Delaware; pictures; New York office, 1440 Broadway, New York City; T. A. Lynn, secretary; 140,000 shares, 40,000 preferred $50 and 100,000 common no par value. Filed by Graham & Reynolds, 25 West 43rd st., New York.

GEORGE BEATTY

Glad to renew acquaintance with my good friend, Jack Benny, and rejoice in his success in his first talking picture, the "Hollywood Revue."
Hollywood has gone Jack Benny by a large majority.

Direction PHIL OFFIN
MAX HAYES OFFICE

Now At Keith's Palace, New York

MISS FRANCES WILLIAMS

(By Courtesy of Mr. George White)

"THE MODERNISTIC DISEUSE"

Assisted by LEON and BEBE. LEO FEINER and HAROLD ARLEN at the Music Boxes

THE TIMES
"Many impressive names, headed by that of Frances Williams, are to be found on this week's new Palace program. To be sure, Miss Williams sings her 'hot' and blues songs again with an effect as fervent as ever."

THE WORLD—THE PALACE
"The blondest member of all Equity, Miss Frances Williams, late of George Cohan's 'Mary,' of the Marx Brothers' 'Cocoanuts,' of 'Innocent Eyes' and several editions of George White's 'Scandals,' graces, indeed the word, the venerable Palace boards this week. Miss Williams possesses a deep, throaty voice and sufficient discretion to choose those songs for which it is best adapted. 'Do, Do Something' and the song she originated in the 'Scandals,' 'Pickin' Cotton,' received a deservedly clamorous reception."

At Casanova Roof Nightly

Signed for GEORGE WHITE'S "SCANDALS" Direction LYONS & LYONS

As the New Season Approaches Make "Variety" an Advance Salesman

No better agent or publicity maker than one going 'round the world every week.

At home or abroad "Variety" will work for you.

If you have something saleable, in talent or product, use "Variety."

Always traveling; always a salesman, going to all of the show business in all of its branches over all of the world.

"Variety" is unique in that it thoroughly covers ALL of the show business---a show business' trade paper of international circulation.

A salesman that can't be duplicated

Have you tried our campaign series advertising?

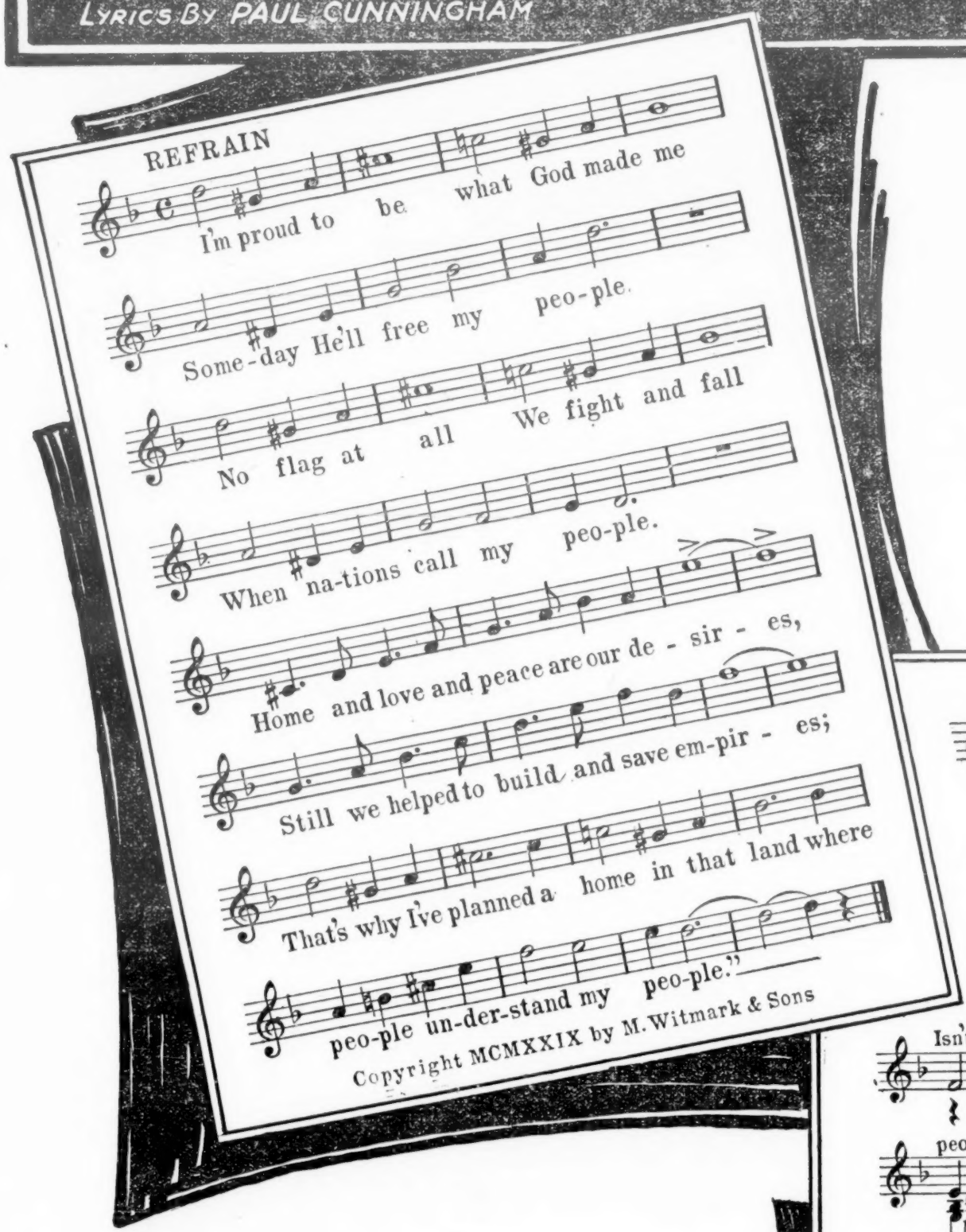
A great reducer of bank rolls, but the finest kind of weekly publicity.

Just write—you'll find out.

WITMARK SCORES WITH THE MOST STIRRING BALLAD IN YEARS

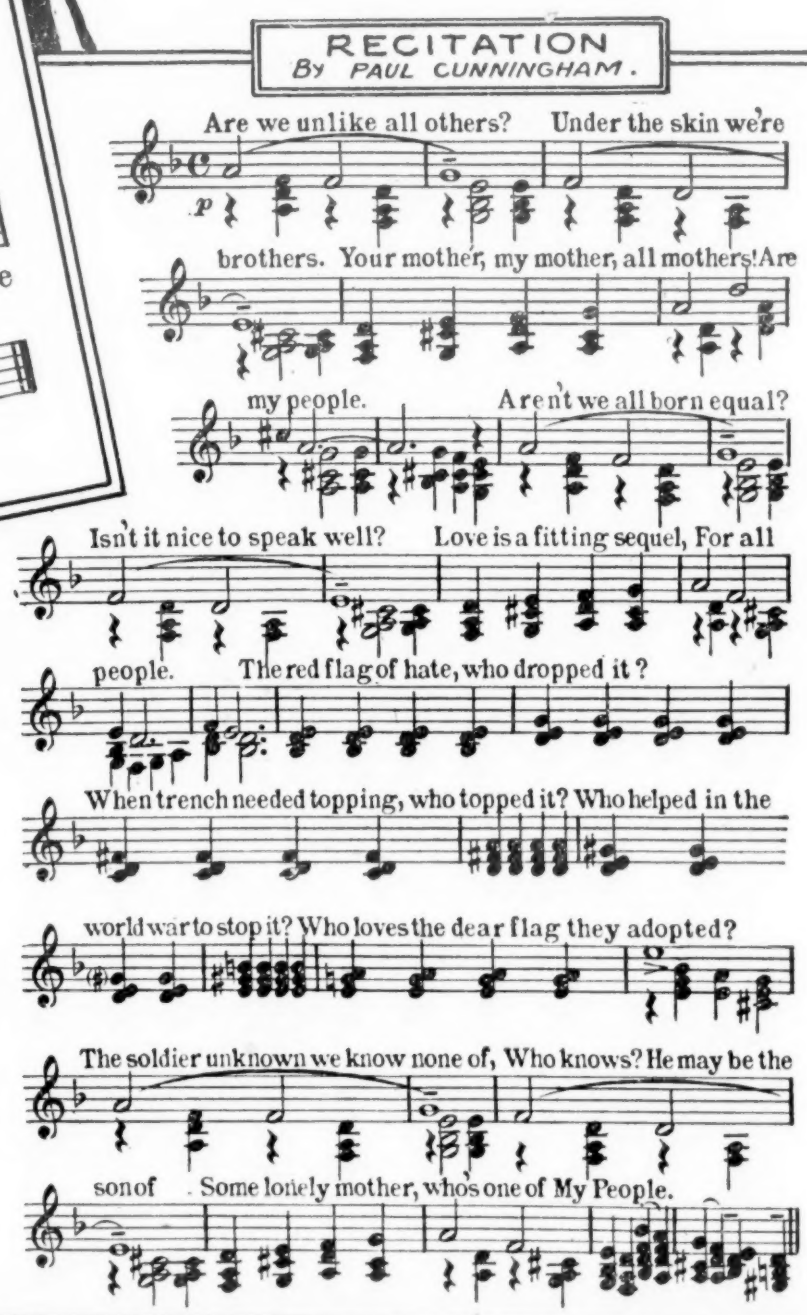
MY PEOPLE

LYRICS BY PAUL CUNNINGHAM — MUSIC BY PAUL WINKOPP



TRIED AND PROVEN-THE GREATEST SHOW STOPPER, AND APPLAUSE RIOT OF IT'S KIND

BIGGEST OF ALL BIG SONGS!



WRITE — WIRE — CALL —

ORCHESTRATIONS AND PROFESSIONAL COPIES IN ALL KEYS NOW READY!

IRA SCHUSTER AND AL COOK PROF. MGRS. — BOB MILLER BAND & ORCH. MGR.

PHILADELPHIA, 1118 Chestnut St.
BOSTON, 181 Tremont St.
LOS ANGELES, Majestic Theatre Bldg.
CLEVELAND, Vitagraph, Inc., Payne Ave. and E. 21st St.
PITTSBURGH, Magee Bldg., care Drake-Kappban Piano Co., 336 4th Ave.

M. Witmark & Sons

1650 Broadway, New York

CHICAGO, 910 Woods Bldg., 54 W. Randolph St.

DENVER, 1527 Champa St.
ST. LOUIS, Ambassador Theatre Bldg.
DETROIT, 901 Wurlitzer Bldg.
CINCINNATI, care Vitagraph, Inc., 1208 Central Parkway.
MINNEAPOLIS, First National Pict., Inc., 1101 First Ave., N.

B. FELDMAN & COMPANY, LONDON, W. C. 2 — J. ALBERT & SONS, SYDNEY, AUSTRALIA

$100 Per Couple Benefit

A benefit supper dance and cabaret to a $100 admission fee per couple is slated for Saturday night (27) at the Grand View hotel, Lake Placid, N. Y., with Eddie Cantor as m. c. and Sophie Tucker as hostess.

The Jewish Social Service (tubercular) of the Temples of Saranac and Lake Placid in aid of patients at Saranac is the beneficiary.

William Morris is chairman of the committee; Dr. Edgar Mayer and Edwin Mayer are among the committee members.

L. & L. ALL-ACTS BILL

Next week (July 27) will see an all-Lyons & Lyons booked bill at Loew's State, the same agency handling all three features.

The entire show holds the Fanchon and Marco "Up in the Air" unit, May Usher and Alan Rogers, tenor.

This marks the return of Miss Usher to Loew's after three years with Keith.

Temple, Detroit, Grind

Chicago, July 23.

Nate Blumberg, Keith's mid-west operator, has decided to reopen the Temple, Detroit, as a straight and silent picture grind around Sept. 1.

Buck and Bubbles

Booked Solid, R-K-O Circuit

Rep., NAT NAZARRO

SANTREY'S "SOLDIERS"

New Act Opens Aug. 2 at Capitol, Detroit

Henry Santrey and his Soldiers of Fortune, as his new act is billed, opens Aug. 2 at the Capitol, Detroit, and plays the Woolfolk time around Michigan, opening in Flint the following week. Shea's houses on the Keith time follow.

Act is produced by Lyons & Lyons, with special material by Mann Holiner and Alberta Nichols Skeeters and Ray, Helen Maicox and Jordan Bros., are in support.

Harry Seymour is not in the act. He is now abroad. Seymour and Santrey plan to produce legit musicals next year.

ACTS CAUTIONED

(Continued from page 46)

to the 10th floor to submit acts to Publix he was told by Halperin and Hollander that the L. & L. agency was non persona grata with Publix.

From understanding, Halperin had told Sam Katz they could get a good talking short out of Johnny Burke's "Over the Top" and pay no more than the regular week's payroll of around $2,800, but that when Burke insisted on the $5,000 extra and also the guarantee for the run of his Publix route, it burned. Burke for that one week of Paramount "shooting" received $6,750 in salary, $5,000 above the regular $1,750 weekly stipend.

The Lyons agency claims no explanation was given them and attempts to reach Halperin failed. A written communication to Halperin is understood to have fetched an appointment last Monday, but after Arthur Lyons was kept waiting from 12 until 1:30, he walked out, telling Halperin that whenever he's not too busy he hopes to get together with him. A date was set for Monday of this week.

Lyons say he thought the treatment to him was particularly rough in view of L. & L. having influenced Burke to go Publix, at Earl Sanders' explicit behest.

FRASER INCORPORATES

C. Wesley Frazer, formerly with Keith's, has incorporated himself to engage in theatrical agency. Associated with him are J. J. McGuiness, E. M. Jacobs, J. A. Hart, M. E. Eisenberg and R. L. McKee.

Frazer, Inc., operates out of Boston at the Metropolitan theatre building.

Publix Owns Girl Troupes

Publix is establishing its own chorus department for the coaching of lines for one out of every four Publix units. Fred Cowitich will be in charge.

Dave Gould, Dorothy Berke and Gamby-Hale Girls, independently trained and staged, will alternate with Publix' own troupes, the other three units out of four.

Eltinge's Talkers

Los Angeles, July 23.

Julian Eltinge is now on the coast to make a series of four talking features for state rights market.

Headquarters at Tec-Art studios.

PETER HIGGINS' CHANCE

Irish Tenor From Vaude Going in Talkers

Los Angeles, July 23.

Peter Higgins, Irish tenor, currently at Orpheum is taking a test this week for a role in M-G-M's "Lord Byron of Broadway."

In case this does not go through, he will be in the next Billie Dove picture at First National.

Higgins has been appearing for Keith for the past several years under a blanket contract, guaranteeing him 30 weeks a year.

Sun and Tabs

Gus Sun circuit is figured for 80-20 tab operation next season.

With Sun having made valiant efforts toward an eastern invasion more or less fruitless the past three years, it seems a toss as to whether the circuit will play vaude next season at all or go entirely tab.

Stage Band at 81st

Keith's 81st St. will experiment with a stage band policy week of July 27, as a change for the summer.

Pit band will graduate to the stage to background the acts for that week.

HARRY and FRANCES USHER

in

"FIFTY YEARS FROM NOW"

"VARIETY," JULY 10, 1929, 81ST ST. THEATRE

". . . Harry and Frances Usher, magic and mind reading, framed by a special drop and an idea. The Ushers, besides their certain ability to entertain, offer a chance for exploitation that shouldn't be passed up by any theatre manager. It's a novelty act of extraordinary newness. Harry Usher's solo stunts, preceding his partner's late entrance, build up to the needle threading bit, Houdini's masterpiece, and done by few others besides the late marvel.

"Harry's velvety delivery is matched by that of Frances, good looking lady and a neat talker. The audience mind reading business is handled with practically no stalling and milking, the answers snapped back quickly and the next question following without hesitation. The pace covers any possible code, most effective system. *Bige.*"

Just closed our season of 42 weeks of consecutive bookings over the R.K.O. Circuit of Theatres. Thanks to all the R.K.O. executives for our pleasant tour.

Now vacationing until October at Venice, Calif.

Direction of WEBER & SIMON OFFICE

EDDIE STANLEY AND GINGER

This Week, PALACE, Chicago

PIRATES: This ad cost us two months' salary to WARN YOU to lay off our "THEME SONG" GAG

Direction ARTIE PEARCE. Sailing for London soon.

JANE DILLON

and "HER BOY FRIENDS"

Returning Home After Eighteen Months Triumphant Headlining and Bringing with Them an Australian Sundowner

The press of the world proclaims her:—

"VARIETY"—AMERICA

"Jane Dillon is that rare creature—a male impersonator. Miss Dillon is great vaudeville."

AMERICA

"Act that challenges me to go the limit in giving her credit for her work in male characterization. Her Yukon man is a triumph as to make-up and voice. She has real life in her characterization of a white-haired old men in years, but young in spirit. There is a suggestion of travesty as well as real tragedy in this character drawing of a man about town. Miss Dillon closes with her idea of an old man. Here she has caught the voice, the make-up and old age itself. Really here is a wonderful piece of work and it actually elevates the variety stage to that place where real artists of characterization may win the admiration of a big and ever changing audience. Be sure and see Miss Dillon this week and you will thank me for picking her out and inviting you to see this really very fine and sincere artist of male characterization. Jane Dillon contributes to the variety stage a type of entertainment which helps to glorify this institution. To me she is one of the treats of the season."—WALTER HICKMAN, Indianapolis "Times."

CANADA

"The other big feature on the Princess bill is Miss Jane Dillon. This gifted actress presents four types. Each type is clear cut, comprehensive as to costume, facial appearance, poise and voice. The swiftness of the changes and their completeness in both external and physical details are matters for wonder. The types are all of individual interest and with each Miss Dillon has a little monologue to carry conviction further."—MONTREAL "DAILY STAR."

AFRICA—JANE DILLON

"Jane Dillon is an artiste whom all frequenters of the Tivoli should see during her season in Cape Town. Miss Dillon is at one moment attractive and well dressed with a soft and attractive speaking voice and the next—an American farmer—goatee, drawl and manly voice, all complete. The farmer has come into town to drive a hard bargain. He is shrewd, he has twinkling eyes, and as Miss Dillon presents him is a delightful person. Another dressing interlude, marvelously brief, and a rough looking customer with a fur cap and check suit appears. For her last number Miss Dillon presents a comedy sketch, a soldier and his pal. The pal, a fine upstanding Airedale, plays his part with great intelligence. The great point of this finished artiste's work is her attention to detail—both in the matter of dress, speech and fidelity to type. Miss Dillon gave her audience a most enjoyable half hour's entertainment and everyone was sorry when it was over."—MRS. BARROW DOWLING, "Cape Times," Cape Town.

IRELAND

"Jane Dillon, who has been in Dublin before, is an artiste of charming personality whose portrayal of male character is really remarkable. She can change her voice into the robust accents of a prairie man and wear his garments as to the manner born. Her impersonation of an Australian 'down and out' could not be surpassed."—"THE IRISH TIMES," DUBLIN.

"VARIETY"—ENGLAND

"Jane Dillon's Speeches

"Jane Dillon's initial London appearance at the Victoria Palace (vaudeville) yesterday resulted in her completely stopping. She made two speeches."

ENGLAND

"The most unusual of our visitors this week is Miss Jane Dillon . . . she does bring a gust of fresh air into the music hall. Her distinct business is the portraying of very masculine types. Each is evidently a sincere study from the life and astonishingly faithful . . . in looks and manners and voice. Miss Dillon is very far removed from the decorative art of our own Vesta Tilleys and Hetty Kings, whose impersonations are not so much a concealment as a subtle accentuation of the sex of the artist. For the period of each of her imitations Miss Dillon seems really to be inside the skin of her characters; and her simple and quite untheatrical manner as herself adds to the pleasure of her performance."—C. R. G., Manchester "Guardian."

AUSTRALIA

"Jane Dillon, the talented male impersonator, has proved very popular and starts her fifth week at the Tivoli tomorrow. Her characterization as an Australian 'swaggie' is one of the most appealing and artistic sketches ever seen on the vaudeville stage. —JEAN HULL, "Sunday Pictorial," Sydney.

A Brilliant Artiste—Jane Dillon

"Jane Dillon, who startled audiences at the Regent Theatre, is something more than the impersonator which she is billed. She is a great actress. The slender, intelligent young woman who sang pleasingly enough a snatch of song at the piano to her own accompaniment was actually metamorphosed before the eyes of the onlookers into a quaint old Western farmer, a lumberjack complete with snow boots and drawl, the tattered remnant of a Broadway beau, preparing for death with an impudent and irreverent jest for his epitaph and—this roused the audience to wild enthusiasm—an Australian 'sundowner.' Even with the merciless opera glasses of the critic trained upon her, the American girl came through with flying colors."—"THE ADVERTISER," Adelaide.

LONDON—JANE DILLON

"When we read in the ballad of 'The Mermaid' of a voice 'supernaturally hoarse' we wondered what that would be like. Now having heard Jane Dillon we know. Her own voice is light and feminine. Very suddenly, however, she whisks herself into fur cap, moustache, chequered coat and corduroy trousers tucked into boots laced halfway up to the knee. In this garb she is a mighty picturesque lumber-jack and gold prospector and we listen with breathless interest while she eloquently describes "The Spell of the Yukon" in the tones (basso profundo) of a man used to its ways. All the dog teams, snowstorms and lumber camps of the 'movies' could not add to the effect. With equal rapidity Miss Dillon changes herself into a nasty old gentleman; then into an old pioneer who remembers the night the candle flame froze stiff and invites us to a meal of 'good fried chicken' with such emphasis that we can barely keep our seats."—M. W. D., London "Observer."

Greetings to My Friends Everywhere—You Know Who You Are and I Shall Never Forget

Appreciation to *Sime* for his suggestions and constructive criticism which helped me attain the following:—

"Jane Dillon—In broad strokes of extraordinary vigor she brings before us the hayseed come to town, the prospector dreaming of the Yukon, the lady-killer of the cities, and the sundowner of the open road. She brings a new world to the halls, and epitomizes it with a skill which puts her beyond fear of rivalry. It was a strange world for a 'male impersonator' to conquer."—LONDON "ERA."

And a tribute during her London Palladium engagement from the GREATEST CHARACTER COMEDIAN IN THE WORLD, that most gracious of artists—generous enough to praise another's work in the midst of his wonderful London reception:

"IN APPRECIATION OF A WONDERFUL PERFORMANCE. YOU 'STAND ALONE'."

WILL FYFFE

And gratitude to JENIE JACOBS for all she has done for me—a staunch friend and an untiring representative.

JANE DILLON

Jimmie O'Neal Says Daughter Wrong In Leaving Tishman—No Alimony

Aside from Justice Collins in New York Supreme Court denying any alimony to Bernice O'Neal-Tishman in her separation suit against Sammy Tishman, the agent, there's plenty of inside stuff in connection.

Jimmy O'Neal, Irving Tishman's partner in theatrical enterprises and the father of the girl, is said to side with her husband. For another, Zelma O'Neal, featured comedienne of "Follow Thru" and Bernie O'Neal's stage "sister," is said to be the unofficial cause of the marital tiff.

Sammy and Irving Tishman are brothers.

Bernice and Zelma O'Neal were "sisters" in a vaudeville act before Bernice married Sam Tishman. Zelma since stepped out as a production comedienne under Schwab & Mandel's management in "Good News" and "Follow Thru." Bernice is Jimmy O'Neal's real daughter; Zelma was supposed to be an adopted daughter but actually isn't. As part of the sister act, Zelma used the O'Neal name.

Jimmy's Affidavit

Jimmy O'Neal's affidavit, filed in support of his son-in-law's defense, sets forth that Bernice wasn't justified in leaving her husband; that Tishman is ready, willing and capable of supporting her.

Above all, and not in the record, O'Neal and his son-in-law, Tishman, cared nought for the publicity. Both frankly told Bernice that she'd be taken care of under a separate maintenance agreement if she insisted on the split and her father assured her that she'd be bound to get a better break under a private arrangement than from the courts.

In court, Justice Collins awarded no alimony. The wife had asked for $250 a week and $2,500 counsel fee. She got neither.

It was Tishman's denials of his wife's allegations, coupled with the supporting statement of her father, that influenced the court against Bernice.

Justice Collins agrees: "There are many instances of alleged cruel and inhuman treatment alleged in the papers, none of which have been corroborated save by the alleged sister of the plaintiff, whose affidavit lacks many essentials in order to corroborate." (Meaning Zelma, whose influence over Bernice is said to figure in the marital rift.)

Assistance for New Acts Around Chicago

Chicago, July 23.

Englewood, located in Chicago's south side Little Loop, started last Tuesday night as official Chicago Keith "Professional Preview" house in a carefully laid plan to give new talent an opportunity under the best conditions possible. Englewood will continue the one-night one-performance showings, with five acts the first half and five additional acts for Tuesday night only, next season.

Ben Piazza, Keith's general western booking manager, has formed a reconstruction committee composed of members of the association, who will attend the theatre as a body. Any acts showing possibilities, but in need of alteration, will be given an audience with the committee and tendered suggestions. Acts handicapped in presentation by lack of money for equipment may receive an advance with which to purchase scenery, etc., if talent seems acceptable in the showing.

A producer may be engaged to assist in smoothing out acts. With this territory a bush league for the big time houses, the new move holds possibilities.

No Alibis

Alibi squawks by acts that their music was bungled or that they were handicapped by the backstage crew will be eliminated. A special director for the pit orchestra is to be engaged to assist in running the acts off smoothly, and the backstage crew has been requested to give full co-operation.

Piazza is confident this territory will develop plenty of new talent, efficiently groomed for the best houses, when the co-operative methods are in full force.

Cora Green's Route

Cora Green is set for 38 weeks on the Orpheum time. The colored comedienne stepped out of Vincent Youmans' "Great Days" musical when the show folded Saturday for revision.

Miss Green was formerly partnered with Hamtree Harrington, but is now doing a single.

Sammy Lee Bankrupt

Los Angeles, July 23.

Sammy Lee, under contract to Fox as a dance producer, filed a voluntary bankruptcy petition listing many creditors in connection with the flop of his first and last Broadway musical comedy producing venture. Lee staged and produced "Cross My Heart" at the Knickerbocker, New York, sinking his own capital and flopping badly.

The dance stager seemingly took this step out in order to dodge creditors' attaching him on the Fox payroll.

Most of the Sammy Lee creditors are Broadwayites. One is Dan Kusell, who sued on a three per cent. royalty contract as librettist of "Cross My Heart," alleging the show grossed $126,144 in 10 weeks, owing him $3,784 as his share.

Danzinger Hit By Auto

Nathaly Danzinger, interior decorator and official decorator of the Keith houses, is in the French Hospital, New York city, recovering from injuries encountered when struck by an automobile at Broadway and 45th street last Friday.

Danzinger suffered contusions and abrasions as result of being hit by auto and for a time it was feared he had a fractured skull, since denied, and with patient reported on road to recovery.

Two Agencies Concerned In Two Acts Fooled

Two more complaints have been filed with the V. M. P. A. by acts claiming they were booked into independent vaude houses, only to be informed by the management they were not booked after arriving in the town.

The agent in both cases was Bert Jonas, unattached to the V. M. P. A.

"Campus Capers," 6-people flash owned by A. E. Seymour, received a contract from the Frank Wolf booking agency of Philadelphia, through its agent, Jonas, for three days at the Capitol, Shamokin, Pa., commencing July 4.

Act jumped from Niagara Falls to Shamokin for the date, to be turned down by the manager upon arrival.

The sudden disappointment left them stranded without finances, according to Seymour. When getting in touch with Wolf, his answer was "sue me," states the complaint.

V. M. P. A. has written to Wolf in the act's behalf, with no reply received to date. The Shamokin house is not a member of the managers' association.

Act (2) known as Gray and Gray were booked and given a contract for the Show Boat theatre, Ocean City, N. J., by Jay Raymond, another Philly booker, also through Jonas as their agent. Date contracted for was three days commencing June 29.

Same circumstances and result.

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NEW SOUTH WALES

Sydney

Capitol	City	Capacity	3300
State	"	"	3000
Lyceum	"	"	1800
Haymarket	"	"	2000
Lyric	"	"	1600
Crystal Palace	"	"	1000
Empress	"	"	1000
Olympia	"	"	2200
Union de Luxe (Marrickville)		"	2300
Union de Luxe (Ashfield) (In association)		"	2400
Prince Edward, City		"	1500

Newcastle

Strand, City		Capacity	1400
Royal	"	"	2000
Lyric	"	"	1200
Star (Merewether)		"	1100

South Coast Circuit

Crown, Wollongong		Capacity	2000
Town Hall, Wollongong		"	1600
Royal, Bulli		"	1300
Kings, Thirroul		"	1400

QUEENSLAND

Brisbane

Wintergarden,	City	Capacity	2300
Tivoli	"	"	2700
Majestic	"	"	1200
Valley	"	"	1500

In association with Birch, Carroll and Coyle, Ltd.:

Toowoomba

Empire	Capacity	1700

Ipswich

Wintergarden	Capacity	2000

Bundaberg

New Wintergarden (In construction)	Capacity	1700
Airodrome	"	1600

Maryborough

Bungalow	Capacity	1400
Airodrome	"	1600

Rockhampton

Wintergarden	Capacity	2000
Earlscourt	"	3000

Townsville

Wintergarden	Capacity	1800
Olympia	"	2200

Mount Morgan

Olympia	Capacity	1400

VICTORIA

Melbourne

State, City (Australia's Largest Theatre)		Capacity	4000
Majestic,	City	"	1800
Melba	"	"	1200
Britannia	"	"	1000

In association with Electric Theatres Pty., Ltd.:

Paramount, City		Capacity	1560
Star	"	"	985
Strand	"	"	1185

In association with E. J. Carroll:

Athenaeum, City		Capacity	1200

Melbourne Suburbs

Moonee Ponds	Capacity	1400
Burnley	"	1050
Empress, Prahran	"	1200
West Brunswick	"	1000

SOUTH AUSTRALIA

Adelaide

West's Olympia, City,		Capacity	2500
Pavilion	"	"	1400
Grand	"	"	1100
York	"	"	1800
Wondergraph	"	"	1500

WESTERN AUSTRALIA

Perth

Ambassadors	City	Capacity	2750
Prince of Wales	"	"	2500
Grand	"	"	1400
Pavilion	"	"	1000

Fremantle

Princess	Capacity	1400

TASMANIA

Hobart

His Majesty's,	City	Capacity	1700

Launceston

Princess	Capacity	1550
Majestic	"	1400

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CHARLES

RAY

(IN PERSON)

DOING

"HIS STUFF"

N. Y. "Times" (July 22)

"Charles Ray, still possessing the charm that made him a cinema favorite, opens the second half of the program with an act largely devoted to songs."

"Daily News" (July 22)

"Charles Ray, one-time movie favorite, reveals a likable stage personality and a nice, easy way of singing songs."

N. Y. "Eve. Sun" (July 22)

"He has a good stage personality."

N. Y. "World" (July 22)

"Charles Ray, the movie star, in person sings a few songs and does the unprecedented thing of reciting a prepared rhymed curtain speech which pleased the Saturday night audience immensely."

N. Y. "American" (July 22)

"There was that certain something that is Charles Ray that never fails to please."

"Herald Tribune" (July 22)

"Charles Ray brings Huckleberry Finn to the stage and scores with his contributions. With the assistance of Ray Gold at the piano the former screen star cuts comic capers to the delight of the patrons."

THIS WEEK (JULY 20)

KEITH'S PALACE, NEW YORK

Representative CLAUDE BOSTOCK

225 West 46th St., New York City

SOUTHERN TRIP PENDS FOR NEXT MUTUAL TOUR

New Dates, South Bend, Fort Wayne—Twin Cities Routed

Birmingham, New Orleans and Memphis are possibilities for Mutual next season, with Herk favorably inclined to the southern dates. This would mark the first time Mutual has invaded tthe extreme south, although the old Columbia not only played Greenwald's old Opera House, New Orleans, but O'Brien's O. H. in Birmingham as well, besides a house in Atlanta and some one-night stands.

If the southern trio are annexed shows would move from Louisville to New Orleans to Memphis to St. Louis.

Uniontown, Pa., is out for next season, fire destroying the Dixie, which was to have played Mutuals.

The Moon theatre, Omaha, becomes regular spoke; a new booking is the Blackstone, South Bend, Ind., a house in Gary and the Majestic, Fort Wayne. This new time will be picked up between Chicago and St. Louis.

It's set for Palace, Detroit, as well as Minneapolis Palace in addition to the Gayety. St. Paul, comes in; this town was on Mutual's list several years ago.

In Boston the Mutuals will have three houses, the Casino, the Howard and Gayety.

Rehearsals will start about Aug. 1 with the first shows getting out from Aug 17 to Sept. 2.

Jean Bedini and Tom Phillips have been retained as show producers. In addition to the franchise granted last week to Sol Brody for his "Oriental Girls," another goes to Tony Brill of South Bend for "Pretty Babies."

The proposed three weeks' rehearsal period for shows for next season is out. Producers will be allowed the customary two weeks.

In other years some of the shows went out for a few weeks of prelim playing prior to picking up wheel time. When they start this year it will be the beginning of their regular tour.

Cast Changes

Chuck Wilson succeeded Harry Morris as one of the trio of comics with stock at the Columbia, New York, this week (July 22).

Portia Lee, runway soub, also with lrew last Saturday, with Vi Buckley succeeding.

Times Sq. Detroit Stock

Detroit, July 23.

Stock burlesque has been definitely set as policy for the new Times Square, which Schrieber interests are constructing. It has 1,700 capacity and is figured to be ready next October.

Frank Cummings will direct the shows while Nat Mortan, New York agent, will handle the casting.

L. A. Stock's New Faces

Los Angeles, July 23.

Annual change in cast at the Follies (stock), operated by T. V. Dalton, takes place July 28.

New lineup includes Hinda Wasau, Wanda Devon, Evelyn Ramsay, Billy Foster, Marty Semon, Hal Ford and Mack White.

Morris' Picture Department

A new department to deal with talking picture companies has been established by the William Morris agency, with Lester Hamil in charge.

Hamil has been representing vaude acts for Morris.

Santrey's Unit in Detroit

Henry Santrey and his orchestra opened this week at the Capitol, Detroit, with an elaborate unit revue.

Santrey is set for 12 weeks with Keith's, opening at Flint, Mich., immediately thereafter.

Mack in Vaude

Hughy Mack, burlesque comic, is passing up burlesque for vaude next season.

He will open next week in "Dissipation," by George Broadhurst, another former burlesquer now set in vaude.

Train Wheel Chorines, Trick Is to Hold 'Em

Rookie choristers enrolled in the Mutual school will be given an opportunity to acquire their stage poise as members of the runway ensemble at the Columbia, New York, prior to being assigned to the Mutual wheel shows.

The school now has 100 gals grabbing the free dance instruction.

The present line-up has some beauts and it's probably fear of their walking out that has prompted the Columbia tryout offer.

Some of the girls, however, have balked on the Columbia appearances, alibiing their stand that its too near home to appear in the semi-unadorned rainment of trunks and brassieres, but claim they'll go for the strip stuff where they're unknown.

Mutual may apply a test of intention by having them pose in flimsy attire for lobby displays.

Mrs. Kinneard's Fast One Beaned Husband

Chicago, July 23.

Jack "Snooze" Kinneard, burlesque comic, told so much about the temper of his wife, Emmetta Kinneard, that Judge William Gemmill entered decree for divorce and would have given him permission to use his maiden name if he had any.

Kinneard's married life was quite an adventure, according to his story related through Attorncy Irving Eisenman. The wife is described as indulging in violent fits of temper, using abusive language, beating him with her fists, and throwing anything loose.

Once she caught him on the ear with a jewel box, he claims. Marriage in November, 1927, and separation three months later.

COLUMBIA

(Stock)

Current week's show captioned "Mid-Nite Maidens" decided improvement over last week's layout. Plenty of flash and comedy, no sidesplitters, but better than average. All new bits and numbers.

Two newcomers, Vi Buckley, supplanting Patricia Lee as runway soub, and Chuck Wilson, replacing Harry Morris in the trio of comics.

Ann Coric, dynamic Detroiter, holds over as chief disrober and gets them again with practically the same teasers and complete strip above the waist the pay-off for exposure. After that the otther girls might just as well toss their teasers in the alley. 'Cause they can't top our Annie, and don't try.

In addition to Miss Corio the other holdovers include Hap Freyer, under cork this week; Clyde Bates, doing bum; Lew Petel and John Grant, straights; Mabel Spencer, prima; Ann Paulson, ingenue, and Betty McAllister, soub.

"Beautiful Faces," sung by Petel and backgrounded by the runway ensemble as show girls in varied costumes, gave considerable class as opener, forming an attractive stage picture tableau for blackout. A flirtation bit by Bates, Grant and Miss Spencer brought some snickers. Ann Paulson led "Walking with Susie" acceptably, backgrounded by the gals, but was again out of the flash display competition by clinging to clothes.

Chuck Wilson, Petel and Miss McAllister contributed the overworked pocketbook drop bit, doing it well enough, but it's too venerable for much.

Miss McAllister proved the best reader of the femme principals, handling her skit dialog perfectly, and also the nearest competitor to Ann in the unadorned on runway.

No standouts in the remainder of the layout save Miss Corio's two teasers, spotted one in each section. And practically making them beg for the removal of the brassiere. They did and she did.

Billy Koud, who staged the numbers, deserves a boost for incorporating ideas rather than the hodge-podge of meaningless hip gyrations synonymous with burlesque and look the same in every show. Koud's alternate parades relieve the monotony plenty. Credit is also due to Emmett Callahan, who supervised everything, and made a good job of it.

The ensemble ranks had a number of new ones Monday night. They were a vast improvement in looks and symmetry over the passouts.

From all slants a good stock show, even if the comedy was punk.

Ina Thomas Better

Ina Thomas has recovered from illness which kept her several weeks in a Chicago hospital. She is in Milwaukee with her mother before rehearsing with a Mutual show.

One Short Roll from Flop to a Rehearsal

Falling out of bed and into rehearsal is a new gag experienced by people of three forthcoming Mutuals whose producers have taken over the former dining room of the Hotel Maryland, New York, and converted it into a rehearsal hall.

The Maryland is one of the favorite stopping places of the burlesque folk but the dining room flopped sometime ago, succumbing to sandwiches-in-the-room opposish.

Joe Catalano, with two shows, and Kitty Madison, with "Jazz Time Revue," found that most of their principals were stopping at the hostelry. They propositioned "Dad" on utilizing the former eatery for rehearsals at usual rental and the latter acquiesced.

The three shows split the day on eight-hour shifts with hotel clerks doubling as call boys. All they need now is a fire house chute from their rooms to deliver them on time.

WASHOUTS AT CONEY

(Continued from page 1)

double in music at the slightest provocation.

The ocean is a mighty competitor on hot days when side shows are not so hot. One whole block away from the ocean, they're a washout.

The three shells are gone and Coney's on the half-shell now.

FORE

104 at 9—90 at 12

If California doesn't develop a couple of future national champs it won't be the fault of the Los Angeles Evening Herald (Hearst). Daily annually holds a tournament for youngsters of 17 and less.

Last week the '29 event, held on a course with a 71 par, saw one 12-year-old come in with a 90 and a nine-year-old tot turn in a card of 104.

Theatres Proposed

Aurora, Ill.—123 Main st. Owner, Publix-Great States Theatres. Architect not selected. Policy not given.

Chicago, Ill.—$495,000. N. e. cor. Lawrence and Lipps aves. Owners, Balaban & Katz. Architects, Rapp & Rapp. Policy not given.

Green Bay, Wis.—Also office building (rebld.). 219 E. Walnut st. Owner withheld. Architects, Openhamer & Obel. Policy not given.

Plattsburg, N. Y.—(M. P.) Also offices and stores. Court and Marion sts. Owner, W. Mayette. Architect, L. L. Wetmore, Glens Falls, N. Y.

NEW ACTS

Madelaine Northway, Maurice La Pue and Emil Coleman's orchestra.

"Keep It Clean," Will Morrissey's former revue, is being tabloided and will probably enter vaude as a unit.

"Chorus Ladies" (7) is a new act booked by Keith's and opening next week at the 86th St.

ILL AND INJURED

Gordon Dooley rapidly recovering from a two months siege of double pneumonia.

Ernie, monopede, of Ernie and Ernie, will do a single until the first of the year. The Mrs. was suddenly taken ill last week and doesn't expect to join him again until that time.

Ruth Putnam Mason is recuperating at the Murray Hill Sanitarium from an operation performed there last week.

Napatly Danziger, interior decorator, had his right leg broken Friday night when he was run down by an auto at 46th street and Broadway. The police had him removed to the Flower Hospital, with the N. V. A. moving him to the French Hospital.

Louis Hyman, former policeman, who has been doing "Officer Hyman" in vaude, slowly recovering from a serious operation in Bellevue.

Louis Haines, legitimate actor, who was removed to Bellevue hospital, suffering with heart trouble, was reported in a critical condition yesterday (Tuesday). He is confined in Ward B6.

Joe Woods' U. A. Job

Los Angeles, July 23.

Joe Woods, former producer of vaude acts and here for two months, en route to New York to join the United Artists sales forces.

Schmeling on Wide Tour To Pick Up Quick Coin

Though Max Schmeling, heavyweight champ contender, has been barred by the New York Boxing Commission from participating in any further fistic bouts until his status is cleared through his refusal in meeting Phil Scott in Brooklyn, he is scheduled for a nationwide tour of exhibitions for quick dough.

Schmeling's present coast and back tour is under the direction of Bob McCarney and Joe Jacobs, with his one-night dates all promoted by different interests.

T. Maylon, the Helig theatre man of Tacoma, is promoting Schmeling's appearance in Spokane Aug. 7.

Frank Schuler of Dreamland, San Francisco, is behind the S. F. stop. Monday the fighter was in St. Louis; yesterday, Milwaukee, and today (Wednesday) in Chicago, with subsequent dates in Omaha, Denver, L. A., Sacramento, San Francisco, San Jose, Tacoma, Spokane, Calgary, Winnipeg, with Minneapolis, the last of the exhibitions Aug. 16.

The Schmeling tour is being handled like a show with special representatives.

BURLESQUE CASTS

"Mischief Makers" (Harold Raymond), Olga May, Billy Lee, Milton Frankford, George Reynolds, Eddie Innes, Bebe Harris, Marie Tomlinson, Chuck Morrison and Virginia Lee.

"Speed Girls" (Mutual), Fred Binder, Evelyn Whitney, "Sunny" Pritchard, Harry Seyon, Irving Jacobs, Earle Myers, Verne Moore, Joan Tanya and Margaret Thomas.

"Oriental Girls" (Jack LaMont), Chubby Drisdale, Jack LaMont, Frank O'Rourke, Oscar Smith, Ray McCullen, Wallace Sisters and May Mack.

"Nite Club Girls" (Jake Potar), Bobby Wilson, Jessie McDonald, Ralph Smith, Walter Wayne, Lillian Farrald, Fred Walker, Rae Allen and Jule Paulsen.

"Ginger Girls" (Sam Raymond), Lew Devene, Charlie Robinson, Ed Wright, Don Trent, Blanche Barnett and Harry Delmont.

"Lid Lifters" (W. B. Irons), Harry Weston, Al Ferris, Harry Kelly, Joe Kilch, Jack Regan, Midgie Gibbons, Dolly Davis and Louise Keller.

"High Flyers" (Frank Damsel), Mike Sacks, Frances Farr, Billy Hall, John Fagan, Madeline Boland, Thelma Benton, Dick Greager and Billy Brown.

"Big Revue" (Henry Dixon), Claire DeVine, Lillian Dixon, Cheri, Jean Vitale, Fred Reeb, George Batie, Jack Kelly, Louis Price, Phil and Peggy Hart.

"Puss Puss" (Dick Zeisler), La Villa Mayo, Charles McNally, Margie Bartell, Billy Rand, Charles Smith, Frank Shean, Larry Clark, Pearl Adams and May Ray.

Jeanette Schaefer, soub, has been signed by Ed Sullivan for his Mutual, "Dimpled Darlings."

Mildred Franklyn engaged by Hon. Nichols as featured soub with "Hello Paree," Mutual, next season.

SLIDING BILL'S AGENT

Harry Diehl has been engaged as manager for "Sliding" Billy Watson's show on Mutual next season. Diehl managed "Beef Trust" for the other Billy Watson last season.

MARRIAGES

Brooks Wright, auditor of Carroll theatre, to Estelie Holder, non-pro, in New York, July 17.

Lottie Pickford took out license to wed Russell Gilliard, Hollywood undertaker, in Los Angeles. Date for wedding not set but will take place within few days.

Harry Langdon will wed Helen Walton, July 27, Los Angeles.

Anita Stewart to George P. Converse, July 24, Hollywood, Cal.

Haroldine Humphreys to Carl Muschenheim, non-pro, in New York, July 18. Groom is the son of Mr. and Mrs. Frederick A. Muschenheim of the Hotel Astor.

Harry Hines and Josie Riley, both in vaude, in Jersey City last week.

Vernetta Hoots, formerly in musical comedy, to Joseph David Jessel, millionaire dress manufacturer and sportsman of New York, in Kansas City, July 20. The groom is a cousin of George Jessel.

Harold Wellman and Gertrude May in Santa Ana, Cal., July 20. Bride is script clerk for film company.

Harry Zehner, scenarist for Universal, and Mrs. Mary Perry Gampt, screen actress, in Hollywood, July 25.

Roy Keane, asst. mgr., Pantages, Los Angeles, and Frances Dixon, non-pro, in Los Angeles, July 22.

Ray Bolger and Gwen Rickard in New York, July 15. Bride is Hollywood writer; groom is dancer.

LOUGHRAN KEEPS TITLE, OUTPOINTING BRADDOCK

Champ Much Faster and Better Boxer—Both Men Cut

By JACK PULASKI

Even though it was a benefit boxing show for Jewish charity, an Irishman had to win last Thursday evening at the Yankee Stadium when Tommy Loughran, of Philadelphia, the world's light heavyweight champion, stood off the thrust of James J. Braddock, of Jersey, who was named the leading contender. Loughran easily outpointed Braddock, who was punished by countless left hooks and inside uppercuts.

There was one thrill. In the seventh round the champ caught Braddock with a solid right to the chin and Jimmy's knees sagged. That sock was an eye-opener to fistic followers who never figured Tommy could knock your hat off. Loughran didn't follow up the advantage, and he maintained his record of not wanting to or not being able to score a knockout. The champ is so fast on his feet that he rarely gets set for a solid slam. The one he planted on Jimmy's chin, however, carried Loughran's weight behind it.

Gory Battle

Both men were cut. They had hardly clinched before Loughran's left eye was leaking. The wound was opened several times but in the latter half of the 15 rounds he looked okay. Braddock's eye was gashed, too, and for a time Loughran made a target of it.

The odds jumped on the day of the scrap, Loughran being favored three to one. Long odds were asked on the chance that Braddock might slip over a haymaker. He kept coming on enough, but landed few real rights. Several just missed Tommy's whiskers and the crowd roared in anticipation. But the champ was cool. He had trained for the Braddock style, having his sparring mates throw rights at him continuously.

Braddock won a couple of rounds early in the going. By the time the ninth session was over it was a cinch for Loughran on points. From them on Tommy was mostly content to keep his man away or tie him up in the clinches. Any points at close quarters went to Tommy, Jimmy being able to do nothing at such times.

Braddock's Record

The contender got a rep last winter at the Garden by quickly knocking out Tuffy Griffiths, a mid-westerner, who had a record for tilting over guys. Later Braddock made a miserable showing against Leo Lomski. Later they said the pair had once been sparring partners and the match was a waltz. Against Loughran, Braddock put up the best battle he could.

Izzy Grove and Harry Ebbetts, who fought the first 10-rounder, provided a much better show than the semi-final between Rene De Vos and Dave Shade. Grove beat Ebbetts, both giving and taking any number of tough socks. Grove's speed and aim with his left hooks won the match for him. The mob walked out steadily during the De Vos-Shade affair.

Campolo-De Kuh, Flop

Fugazy's second show at Ebbetts field last week was featured by the debut of Victorio Campolo, a giant from Argentine, who faced Arthur De Kuh, who is no midget either. The fight was a bust, halting in the third round when the referee disqualified De Kuh for fouling. It was a bad break for Fugazy. There was no need to stop the bout. Both men had been warned for hitting low in the second round and just before the bell ending that session, Campolo bent over as if hurt when the ref was bawling out the other guy.

It was the Argentine who started the low hitting. For a 225-pounder, he exhibited a peculiar style, crouching over. It was o. k. milling while it lasted. Campolo sent some punishing blows into De Kuh's body while Arthur played for Victorio's map. Looked as though the fight would be a socking bee. When it was called off neither man appeared in any way hurt by the foul stuff.

Fugazy's card was further damaged when Angus Snyder appeared with a bad eye and could not go on with Jack Renault. Another old war horse, Young Bob Fitzsimmons, substituted. It was one of those things going on after the main event.

STRATFORD

Chicago, July 17.

This review is directed especially to picture house m. c.'s.

Cookie, m. c.'ing at the Stratford for several months, was panned pretty hard by this rag a couple of weeks ago. He was letting the racket get the best of him. Any guy who has to catch a mob of shows every week can understand how an endless stream of old gags, shellac-haired hoofers and allez-oops can drive an m. c. and stage hand to entertaining themselves without any regard for the audience. But it's part of the trick and a cash customer has a right to expect attention and effort for his dough.

Here's a boomerang gag some m. c.'s in circuit houses have been working. On opening day, with the house sprinkled with men from "the office," the m. c. has been Old Man Pep himself. Bounces around the stage, shows his teeth, throws in a couple of $10 words, and is on his toes every minute. Catch the same fellow a couple of days later and he looks like a starched collar direct from the bleachers. No more life or enthusiasm than a vaude agent meeting a creditor in July.

That's about the most impossible way to get ahead that could be devised. It's a sure way to kill off popularity, and comebacks are far from easy. No matter how punk a man feels he can fake a smile, and interest, and enthusiasm. If he fakes long enough he'll begin to believe it.

Cookie was caught on one of those bum nights. He and his band looked pretty rank. They were talking while acts worked and paying little attention to the audience or acts. The show passed dead, and the band was considerably responsible. The panning was given, and Cookie said he's through letting the heat bother him. He asked to be caught again, any night, for another report.

Wednesday night he bounded on the stage with a great flash of pep, watched the acts work like he had never seen 100 just like them before, and faced the audience whenever it was possible. The band likewise sat at attention instead of lolling around, and the show went over for more than it was worth. And Cookie looked more like a first rate m. c. than he has ever looked before.

There's an obvious fact that seems to be overlooked pretty often: a listless stage show will make a listless audience, and a listless audience is a great advertisement for the other house. It would be interesting to know how many acts have lost good bookings because they were caught on an off show and how many m. c.'s have been passed up for better jobs because they were caught working without any display of their usual quality. Many such reports have filtered into this office.

It's a safe bet that Cookie's now going to be a darned good m. c. as long as he hangs around here.

Stage show was mediocre, but went over nicely. Full stage band set just a terrace and backdrop. Bryan and Bishop, male harmony team, showed poor selection of pop numbers, but pretty good voices. Acts need better arrangement. Great Howard, ventriloquist, well liked. Closing act was Joe Whitehead and Alvarez, gag comic with Spanish girl straight. Innocent stuff from the girl affords plenty of opportunities for humor.

Feature, "Idle Rich" (M-G-M). Too much short stuff on the bill, with Pathe Audio Review, Buster Shaver's Tinytown Revue Vitaphone short, International News, "Broadway Babies," trailer and "Desert Song" trailer running all in a row.

Business fair. *Bing.*

CHICAGO

Chicago, July 19.

In the wake of Buddy Rogers in the flesh here last week, B&K pulled a smart stunt by following up with "River of Romance" (Par), thereby retaining the Rogers name in the house for the second consecutive week.

Just likely a good many thought the young screen star was still on the stage. Either way it brought out a capacity attendance with an overflow for the first show Friday.

Probably it was on the strength of the Rogers picture that a burst of economy was let loose on the stage. As entertainment for the class and ace house in Chicago the 30-minute stage frolic looked, played and impressed as a second rate tab. Not in a long while has been anything so punk here. If a stage full of chorus girls and men can make up a show without talent then the B&K production department should not be worrying about the scarcity of acts.

This show, "College Prince," just an easy fall back to one of many timeworn versions of "Student Prince." The same Heidelberg atmosphere, similar drinking song by the male choir and the patterned duet between the prince and the bar girl. All rehashed and dragged through a half hour of boredom.

Only thing breaking the tiresome monotony was the Gordon dog act, in the middle of the show and for no apparent reason.

Not a laugh in the entire layout. Any sort of a comedy turn would have helped lift the burden on this show.

Opening flourish got away with the ballet lineup and mixed vocal ensembles led by Lucille Peterson and Eric Titus. Latter particularly stood out to disadvantage with a weak tenor that hardly filled the large auditorium, with nothing else about him offsetting it. A routine by the dancing girls was simply executed though a bit shaky. A duet by Miss Peterson and Titus was unimpressive in quality, fading into a flower tableau in the background that supplied a mild flash, with the ballet coming out for a toe number that wound up into the finale, puny spectacle.

No orchestral production this week, with H. Leopold Spitalny doing a good straight job of conducting the overture, "Tschaikowsky," from the pit. Spitalny's musical interpretation of the heavy though splendid classic was well liked.

Screen shorts held Aesop's Fables in sound, three clips from International News and a few local shots from the Daily News camera. *Loop.*

ROXY

New York, July 20.

Roxy and his staff, week after week, mount sturdy, colorful entertainments, so strong, in truth, that many of those better than $100,000 grosses are surprising in view of the conjunctive lightweight film fare.

If Fox's "Lucky Star" (Gaynor-Farrell) does trade this week, it will be a toss-up between the strength of the G-F combination on the screen and the stage show.

Lew White, soloing on the Kimball organ with "In a Chinese Temple Garden," leads into Erno Rapee's conducting of the "Dance of the Hours," from "La Gioconda," in which Leonide Massine and Patricia Bowman, principal adagioists, are featured. They are backed up by the Roxy ballet corps and Russell E. Markert's 32 Roxyettes, the ensemble of 52 making for a great stage flash.

Fox Movietone News and then a snappy three minutes of the featured specialists, Berinoff and Eulalie, with their contortive adagios. This is their first New York appearance following a European tour. Theirs is a bit different style of adagioisms, going in for plastic posturings.

"Melange Italienne," major presentation, brought on the entire stage personnel. Massine and Miss Bowman were fortified by Viola Pjilo and Harold Van Duzen, M. Vodney, the Roxy chorus, the ballet corps and the Markert girls, combining into a young stage army of over 100. As the title implies, the pot-pourri was Mussolini in motif, incorporating the most familiar of the Italian airs. A clever set-piece showing a chef holding the strings uncovered a chorus of 16 under the pseudo-pie.

Abel.

LOEW'S STATE

("Speed"-Unit)

Los Angeles, July 19.

Owing to the length of "Black Watch," Fox fim attraction, here for the first time at popular prices, stage show was necessarily cut to 30 minutes, in its favor in keeping with the Idea.

Show opened with a bang by the band, spotted on the stage at the entrance of a whippet race track paddock, playing a syncopated march for an ensemble of 24 good-looking girls on parade. Line divided into groups of four lead sylph-like greyhounds. This march dissolved into a tap routine of the entire ensemble streched across stage.

Cal Norris puts his whippet dogs jumping hurdles. It met with approval of the audience.

From here on the presentation became absorbed by an atmosphere of typical vaude, giving Rube Wolf and his band but one chance in a specialty band number. Helen Birth opened with tap that held with the aid of her looks and figure. Parker and Mack were called the world's only slow motion acrobats. These boys did the strong man handling act with ease and grace, panicking the house by their incidental comedy of stuff, dropping out the little fellow's pockets.

Four Black Cats, colored hoofers, had new soft shoe, tap and acrobatic dance numbers that threatened to stop the show, but by the time the boys were through doing their individual numbers they had just enough wind left to take a curtain bow.

Of the three ensemble numbers, all tap routines, the three-legged dance stood out. Chorus was split into 12 teams with each wearing one pair of Dutch trousers for three legs, then for the grand finale, a whippet race was staged to climax a fast moving show, befitting the word "Speed."

Comparing this with other F. & N. "Ideas," it can stack up for action and entertainment.

PARAMOUNT

("Garden of Love"-Unit)

New York, July 20.

A bit different this week. Band is in the pit, Paul Ash conducting, and the presentation novel. Good enough supporting bill for the hold-over week of Clara Bow's "Dangerous Curves" (Par).

Unlikely the picture will draw a large number of repeaters. Those coming back should find sufficient new entertainment on the stage, while for the first timers there is enough besides the feature. And this is summer, too.

Boris Petroff's "Garden of Love," presentation, has the full stage to itself and makes use of a revolving centerpiece for frequent changes of locale. On either side are garden and fountain effects. Always a pretty picture.

Renoff and Renova, adagio team, take the honors in the talent section. Different from the rest, this team, and without needing a third member for swings to thrill. They do it by themselves, gracefully, and in the manner that is now regarded as old-fashioned. Not a bad idea, either, to revive the duo adagio routine, since all the others have increased to trios and quartets, with the girl tossed all around the rostrum in what is called adagio work but which, in fact, is really rhythmic acrobatics. Renoff and Renova are dancers.

Bayes and Speck, two boys from vaude, play in a series of well staged blackouts before getting into their own routine. The blackouts, each calling for a girl participant, go to show it's the same everywhere.

First set on the revolving stage in Russian. Either Bayes or Speck appears to inquire if the husband is home. Blackout finish with a gag when the husband catches them. Same idea enacted in German and Spanish sets, winding up in the U. S. A. Latter is blacked out with the "So long, Jack" gag that has been used in most every burlesque, tab and musical troupe for five years. They howled over it at the Paramount.

Perhaps the answer to the never answered question of where the picture house audience came from is to be found in some of the gags they laugh at. There is a perfect chance to find out at the Paramount this week when Bayes and Speck are talking.

Get a load of a few of them, each a success:

"Haven't seen you around for 30 days."

"I know you haven't"

"Why not? What have you been doing?"

"30 days."

"My brother's got a wooden leg."

"That's nothing; my sister has a cedar chest."

"My God, I can't see."

"What's the matter?"

"My eyes are shut."

"Haven't slept a wink for a week."

"How come?"

"Window shade has been bothering me."

"Why don't you pull it down."

"I can't. It's across the street."

"If your hand itches you're going to get something; if your head itches, you've got 'em."

Releases of 10 years ago. But all over like new in this picture house.

"Daisies of the Field," six tramps, have been Publix uniting it often lately, yet nonetheless effective in "Garden of Love." Their burlesque ballet business was perfectly spotted, immediately following Renoff and Renova's legit efforts, and comical in contract.

William Cleary and Betty Taylor, tenor and soprano, singing to each other, were the remaining principals. From the rear of the house Miss Taylor bore striking resemblance to Ann Greenway.

Dorothy Berke girls (12), the ballet, by themselves thrice and dancing nicely all of the time. Some of the girls probably doubled into the blackouts.

No band number during the presentment, nor announcements. Ash and the boys had their own spot in the pit before the stage show, playing an arrangement of Irish tunes as an overture. A hit, with Paul's back still perfectly tailored and admirable from any angle.

Screen enlarged to full width for the final clip, race between two old-time back wheelers on the Missouri. Race not very spirited, but the big sheet made it look impressive.

Jesse Crawford's organ concert below average currently, due to lack of catchiness in all of the three new songs plugged. Crawford's playing was good enough despite the tunes, but Crawford is expected to play well. One of the three numbers used was called "I Want to Meander in the Meadow," repeated from previous week. Top that for a title *Bige.*

METROPOLITAN

Boston, July 23.

The return of dapper Gene Rodemich as m. c. at this 5,000-seater was given an old-fashioned ballyhoo yesterday by Bud Gray, who has just returned to Publix again as publicity director. This, combined with a good picture, favorable weather and the closing of all the legit houses, gave the Met a whale of a break. Last night found the house practically floor capacity. However, to quote an old gag, the theatre was refrigerated, and even the show itself was not very hot.

Unit was "Vacation Days," with Senator Murphy, Zastro and White, Wisner Sisters, George Harper, Bernice Marshall and Sunny Schuck. As it now plays it is too talky, with most of the voices not carrying.

Opening night the proof of this was particularly apparent through the fact that the laughter for really good chatter would not spread beyond the center of the lower floor. The feature film was "The Greene Murder Case," and it clicked in Boston as a good mystery which at the present time here is synonymous with a good week. The big thing on this week's bill is the presentation of three permanent draws, each one unquestionably the best of his kind in New England. Trio comprises Gene Rodemich as m. c., Guy Harrison as guest conductor, with 24 in the pit, and Arthur Martell as organist. Rodemich is getting a reception at every show; Harrison is proving himself a real showman as well as a musical conductor, and Martell is demonstrating that an organiog is not a lost art when personality and comedy are injected along the type of Wurlitzer wizardry that builds up a radio rep over seven states.

With these three features as a weekly draw it matters a little whether either the film or the unit is sub-standard, unless, as has been the case at times, they both are flops in the same week.

Publix has again shuffled the deck as regards its Boston personnel and is making a sensible campaign to make a more personal contact with both press and public, both of which in the past have complained that the local outfit and most of its methods have been both ritzy and sort of condescending.

Whether the new policy is merely a gesture under pressure from Sam Katz or a sincere attempt to sell Publix in Greater Boston to press and public will not be apparent for a month or two. *Libbey.*

MASTBAUM

Philadelphia, July 22.

Big afternoon audience today to see Buddy Rogers in "River of Romance," stage show, "Surpise party" not exactly peppy but dignified, and a little different, striking a note that the audience liked.

Idea is a surprise party for mother. Beautiful setting with large arch in centre, house in background. Musicians grouped at left of stage and bench at right, where mother sits while she is enjoying her party. Curtain rises on chorus (12) singing softly "Rock-a-bye Baby." Spot at rear reveals mother. Young, charming, in gray wig, surprise at festivities. Son tells her it is all for her, sings "My Mother's Eyes." Sentiment goes big with audience and helps carry show through.

Stuart Barrie as m. c. introduces entertainers informally. Andrew and Louise Carr, dance team, as "The Neighbors' Children."

Mastbaum Girls in chic costumes, yellow with blue polka dots, supply the only jazz note. "Spring Fever," the Lime trio, with the folding dummy that never seems real, get big applause, coming on with trunk. Mother sings, "Won't You Play A Simple Melody," ensemble in crinoline. Carr team dances again. Zelaya, pianist, talks to audience and sells himself. Show closes with Herbert melodies.

Theme carried throughout with proper spirit makes quality entertainment. *Walters.*

CAPITOL

("Yachting Party"-Unit)

New York, July 20.

Against a boat drop reminiscent of the one used in the Colony several months ago, Dave Schooler, rigged as a naval officer, his band, the Chester Hale Girls, abetted by three acts, do their stuff in 27 minutes. Good routine, but little color in the entire bill. This is accentuated by a 95-minute grind of Lewis Stone pulling a Menjou in the feature, "Wonders of Women."

Karavieff, with a Russian-tap combination, got the biggest reception with the matinee people. He led the unit after the band had played a while and then moved closer for Dave to be near the lights. The Russian is a real stepper and the audience was quick to appreciate it.

Dressed in short blue skirt, waist and hat, Nancy Decker snarled "Mean to Me." Schooler played straight with some not so smart cracking, while Nancy gushed all over the stage. Quick to grab the few hands, Miss Decker did a repeat which showed real quality in her upper register. More of that and less of Helen Kane might realize a change for the better in the girl. She handled some of the high notes in "Rhapsody in Blue" as well as any Met. minor.

Rome and Gaut did their regular Mutt and Jeff, only shifting into gob blue for the Capitol occasion. One is as good as the other and can be seen several times for laughs.

The Hale girlies, who divided themselves between deckchairs facing the lights and a line in bellhop costumes at the opening, saw the curtain down in white trimmed with red and a lot of semaphoring. The one stage dressing, however, detracts a lot from a show of this kind.

Fox Movietone Newsreel and M-G-M silent held their regular place.

This conductor, Yasha Bunchuk, does a great body movement with the orchestra. He had some of the girls in the gallery sitting on the edge of their chairs and commenting on his form. Yasha is partial to the drums and brass this week and knocks out one of the noisiest that has come up from the Capitol pit in weeks. The folks go for it big, though.

Waly.

PENN

Pittsburgh, July 19.

Jack Osterman's return in "Wall Street Blues," an event in more ways than one. Osterman's last appearance here was at Davis last winter in two-a-day vaude.

Osterman got a big hand on his appearance and mopped up. Clicked solidly with "Broadway" and "Glad Rag Doll," and pulled a few gags, all in the straight and narrow. Refers to Davis incident in gag in which he tells about playing Alvin here and adding, "I also played the Davis for couple of hours." Even got a hand on this. It seemed to tickle mob.

"Wall Street Blues" evidently had a plot when it started out. Unit is just so-so and doesn't stand up, excepting Osterman's turn. Several replacements here, Kay McKay going in for Ethel Norris and Josephine Davis filling Rita Owin's shoes. Miss McKay sings but one number, playing up to Wesley Eddy, m. c., and gets over on personality alone. Miss Davis, around town a few months ago with Hughie Clark's flash band act, uses country garb, similar to Miss Owin's, recites a rube ditty and stutters a song that found some favor. Barnett and Clark do some snappy rhythmic tap dancing that held up the stepping since the Gluck-Sorel routines weren't anything to get excited about.

Eddy lands solid again, this time singing a couple of choruses with the band of "Mean to Me" and then crashing through for a real finale with "Muddy Waters." Eddy, in his last number, had a tough spot, following Osterman, but he equaled Osterman's applause. Dick Leibert at the organ can make them sing, despite a mercury that's flirting at 90. Breeskin's overture a collection of songs from "Nanette" and "Oh, Kay," and soothing if nothing else.

Picture, "Innocents of Paris" (Par.) and mob went for Chevalier in big way.

Biz, capacity. *Cohen.*

JUDGMENTS

Lew Fields; R. M. Kern; $1,237.

Aress Amusement Co., Inc., Jack Rosenberg, Fred Berger and Harry Suchman; Caralina Sanchez Vda De Aguilers; $54,759.

Matthew Moran; M-G-M; $1,210.

Cinema Products Corp.; Century Brass Works, Inc.; $1,671.28.

Harry J. Seamon, Joseph Hurtig and Hurtjam Realty Corp.; Baldwin National Bank; $1,201.

Waterson, Berlin & Snyder, Inc.; Leo Feist, Inc.; $1,553.

Gene Buck; R. West; $3,339.75.

Cove Theatres, Inc.; General Outdoor Adv. Co., Inc.; $615.40.

Temp Theatres Corp., S. & G. Producing Co., and Shulman-Goldberg Theatrical Corp.; Frank L. Burns Coal Co.; $384.07.

Satisfield Judgments

Sidmund Romberg, Max R. Wilner and Wilner-Romberg Corp.; J. M. Giddings & Co.; $609.

Same; same; $899.

Same; same; $934.

Sigmund and Eugenie Romberg; 176 W. 87th St. Corp.; $263.

BIRTHS

Mr. and Mrs. William O'Donnell, July 17, at the Presbyterian Hospital, New York, daughter. Mrs. O'Donnell is daughter of the late Eddie Foy.

Maj. and Mrs. Frederic McLaughlin, son, July 16, in Chicago. Mother is Irene Castle, former dancer.

Mr. and Mrs. John R. DeLuccia, July 7, at their home, 3214 East Baltimore street, Baltimore, daughter. Mother professionally Louise Wright, vaude.

PALACE

(St. Vaude)

This is "New Acts Week" at the Palace, accidentally on purpose. In the middle of last week the booking office discovered the five or six turns penciled in were new for the Palace. So they went ahead to complete the effect.

Seems as though they fell short by one, for they're alibying the Dave Apollon act by calling it new. Apollon is a good vaude act, so no complaints from the audience, which probably cared more about being entertained than whether the new acts are new.

Bill was booked too late, as usual, for much exploitation, and the publicity department has a way of bumming things up, late or early. It's just too easily impressed and overwhelmed, that department. Everything new, it was told, so they have Frances Williams as at the Palace in her "first appearance in vaude."

This week gives George White his second successive free mention as a courteous producer, after last week's "by courtesy of" in connection with Eugene and Willie Howard. Both times with the "Mr." in front. The Palace management is thanking George White for permitting it to keep the name of his show in print, while it's still just a title and not a show, and before the show has started to rehearse. Georgie couldn't do better himself.

This is New Act week for the files also. Five out of 10.

Schepp's Comedy Circus (New Acts) is the starter, novelty among animal turns and a good one. Worthy and Thompson, colored pair, dancing in the deuce. Dancing in the deuce is usual at the Palace, and even though Worthy and Thompson hoof strenuously and well, something new in No. 2 might have been included among the new stuff this week.

Spotting of the Joe Moss band third at the supper show Sunday did a good job of jamming the works, for it was heavy stuff for so early and the band seemed just another one. Moss had to play a tea date at the Astor Sunday evening, so the bill was juggled around. If the Palace will stand for bad running and perchance a bad playing show because one member out of 10 must play a tea date, the Palace will stand for anything. New Acts.

Albert Carroll, next, and New Acts, too, is at the Palace in a turn built for the Palace and doubtful for elsewhere. That goes for Carroll's material and not the music, for he can mime in any company. For where else but at the Palace will they get the Haidee Wright and Mrs. Fiske imitations, and where outside of New York will appreciate his intelligent take-off on Jimmy Walker? They'll get his John Barrymore anywhere, but not so much Johnny's sister Ethel. Still and all, this is merely the Palace. Carroll is doing what they probably ken at the Palace, while he'll probably not tread other vaude boards anyway. If he does he can do his Pavlowa, which they'll all understand.

"Blood and Thunder" and Charley Ray ran successively at the dinner performance, with intermission out. The satirical sketch, thumbing its nose at the old-time down-on-the-farm meller, did big things, with most of the bill's comedy moments to itself until then, besides big things for itself is something refreshingly new for vaude. When something new comes along in vaude now it's good even if it's bad. When it's thoroughly good, like "Blood and Thunder," it looks almost great.

This clever idea has been smartly paced and is well acted. The players are under the handicap of knowing they have to be funny, and with the knowledge that it's necessary to convince the audience that the skit is just a lot of clowning after all.

Ray pleased all the way through his 18 minutes, saving his singing voice with personal charm, and failing to once mention his film career, something out of the ordinary for picture actors in vaude. It's quite different after some of the others and the way some of the others have strained themselves to convey the impression they were using vaude as a mudpack to take the blackheads out of their voices in case some stray talker director should happen to be around. Ray, with his name and his stage mannerisms, is a bet for all of vaude. The women will like him, of course, and the men will, too, from start to finish.

Miss Williams, assisted by a Latin ballroom couple of class stamp, walked off with the audience under her arm and yelping for more. Miss Williams and Carroll are the two names dangling over the Palace box office this week for business. Both entertain. That the Palace names should amuse as well as attract is something else new for the Palace.

Ray and Harrison, who most likely have played every sort of vaude and are now finally at the Palace, can say they did as well at the big, big Palace as they have done in any house they have ever played. It was a perfect spot for them, coming when comedy was so sorely needed, and with theirs the only comedy of its kind on the bill. The contrast of Miss Ray's generous chassis against slight Eddie Harrison becomes most effective in the burlesque adagio number, in which Harrison takes falls with his hefty partner on top. They do best with that bit. Their best and all the rest registered Sunday evening.

Apollon's musical and dance revue, interspersed with Apollon's dialect chatter, played a lot better here than when last viewed, because it ran around 10 minutes less. Even the 35 minutes consumed this week could be shortened. Nothing outstandingly mediocre in the 35 to deserve elimination, but some of it if dropped wouldn't be missed. Apollon packs a lot of talent, including his own talent, in his revue. He is a cinch for the Palace or any other spot if he would hold that running time demon down.

Rector and Doren closed acrobatically (New Acts).

Now that "New Acts Week" is over, why not a "New Gags Week?" So even the straight men could get a chance to laugh, besides the audiences. *Bige.*

FOX, BROOKLYN

(Vaudfilm)

Saturday is practically a holiday in Brooklyn. So with the "names" the Fox has been handing, and the store clerks and the shoppers having nothing to do, looks as though the Saturday new opening should drag 'em eventually. At this time the Fox, Brooklyn, is paying more for its vaude than the others, and that should give it the break even on the offdays.

In addition to one of the Fanchon & Marco Ideas, "Gobs of Joy," were Jim Barton, Harry Howard, Alex Callam and the Horlick Ensemble or Bohemians. Cost of this layout in its entirety was a tough one for any house to face in midsummer. On the screen was "Pleasure Crazed" (Fox) with about five Movietone News clips also sandwiched in during the show.

Barton was late—so much so that it didn't look like he would be in the first Saturday show. It was first planned to have Barton follow Howard, appearing next to closing and just ahead of the F & M outfit. His lateness upset the lineup. "Gobs of Joy" was shot on right after Howard. After the Idea had finished, Arthur (Pat) West stepped forward in encore style and announced Barton.

The Horlick Bohemians did 10 fast minutes, going from one dance routine to another, with some of the Russian stepping evoking immediate applause. A hardworking outfit of eight people, with the tall man in the contingent a standout by his individual efforts. In No. 2 was Alex Callam (New Acts) one of the Shuberts' tenors, giving vaud a fling and doing right well.

Harry Howard next. This young man seemed in good voice and shot every one of his comicalities over with the hoke stuff with the dog a big scream. For some reason the young woman isn't with Howard, but the fat boy is, and does his usual encore trick as the "baby." Howard went as big as ever. His style of clowning is the kind the Brooklyn regulars like. The Idea, with West, band, colored quartet, tapping duos, Scotty Weston, the Tarzan imitator, and Dolly Kramer, clamped down another surefire hit.

Business started to pick up as the afternoon went on, although far from capacity. *Mark.*

ACADEMY

(Vaudfilm)

Fair enough vaude layout at the big Fox house the first half, considering the summertime budget. Bill was overboard with dancing, with Russell Markert's Revels and Fejer's "Society Gambols" in the deuce and closing spots respectively. Toto, the clown, and Joseph K. Watson supplied the comedy balance, which, while not up to the standard of Fox variety lineup, was nevertheless plenty of show for the little better than 50 per cent audience at the early show Saturday afternoon.

On the screen "Father and Son" (Col), Fox silent and Movietone news and "Plane Crazy," cartoon comedy with sound, also evidence of summer economy.

Opening held the Agemos, pint-sized acrobats, with neat risley work and ladder balancing. Act stands out in its class.

Markert's dancing act with 20 people, 12 of the girls doing precision stuff. Runs 25 minutes and could add considerable to its value if trimmed down. Well mounted, but three routines by the precisionists and two each by two sister teams and a couple of male hoofers are an overdose of terpsichore. Contortionistic dancer doing control stuff is highlight as well as the unison steppers in a colorful fan tableaux finale.

Howard with his topical monolog clicked, his cracks and comedy songs hitting consistently with an audience that likes its humor dished up without fancy trimmings.

Toto's artistic clowning held 'em for 25 minutes. He is assisted in his comedy capers by a man and a woman. Still using the miniature automobile for an effective entrance, Toto has built up the turn with a vast amount of versatile pantomime sure-fire for the kids and equally entertaining to the grownups. "Society Gambols" (New Acts) closed in satisfying fashion.

ORPHEUM

(St. Vaude)

Los Angeles, July 20.

You can tell Benny Rubin's surprised to be over here this week by his lobby photos. Comic is m.c'ing it and is a. w. o. l. from M-G maybe for two weeks. Rubin didn't show until No. 4 and held his own 10 minutes to opening intermission. Vaude-picture youth and Ted Lewis, holding for a third week, comprised the entire second half.

House practically capacity Saturday afternoon and the number of youngsters present seemed to have a good time. Nathal, and his ape impersonation, delighted the kids, especially when taking to the audience to climb over the orchestra rows and around the front of the house via the side boxes. Previous to that Wilson, Keppel and Betty opened pleasantly enough. Betty might don more clothes for her taps. Strip dressing doesn't mean anything that early and taps, as well as kicks, can be enhanced as skirts swish around. Dixie Four were No. 2 and walked on to a reception.

Peter Higgins was the first act introduced by Rubin. Good-looking boy with a voice who knows how to schedule a repertoire for vaude. He had 'em semi-heavy and light, with the latter not without comedy, delivered to get it, and got. Higgins cleaned in a polite way and they didn't want him to go. A great smile which ought to get him a picture nibble before he leaves town, for at least one studio is looking for a lad to lead a production number and Higgins is it.

Rest of the first half was given over to "Skyscrapers," band of 10, eight girls, and five principals, which moved fast enough to keep 'em from getting restless. Acrobatic duo uncorked one new trick on the now standard climax throwaway while Kay Spangler uncorked some good-looking kicks. Buddy Page is the m. c. traveling with this one, and scored with his multiple instrument specialty.

Rubin contented himself by gagging, going to the miniature trombone, and dancing anyway they called it. He went on without an act, still hasn't got one, and it doesn't make any difference. A performer is a performer.

Lewis closed and came through the drapes to a heavy reception despite the lengthy stay on this rostrum. Act is the same as of yore and clicked that way. *Sid.*

86TH STREET

(Unit Show)

House sometimes takes on a tried and tested unit outfit, but this organization sponsored by Jean Bedini, under the name of "Keep Smiling," doesn't look set at this showing (second performance Saturday). Bedini has had broad experience in vaudeville producing stretching back 20 years, and for the last five years he has handled burlesque shows. Under the Columbia regime his burlesque productions measured up with the best.

Mutual burlesque scheme held no prospects for stager of his ideas and he returned to vaudeville.

"Keep Smiling" has good comedy ideas and it is this element that will put it over. Unit is nicely, sometimes elaborately dressed. It has plenty of dancing specialists and satisfactory singing strength. Trouble now is that it is uneven. First part is distinctly weak, made so by three time-killing blackouts based on spicy ideas, but without the nerve to go through with it, anyhow not at this house.

After the first 20 minutes the affair peps up with the introduction of some really good comedy material by Red Marshall and the knockabout by a second and unknown comic. Idea a bit rough at this viewing, but has possibilities for development into such a sketch as those used by LeMaire. It's a sailors' cafe near the Navy Yard, with the red-topped gob getting into a jam with his wife and then trying to make another dame, ending in a stew acrobatic finish.

Nicely staged number is a bridal ensemble with the eight girls of the line dressed in black and gold. Special song goes with it and affair makes a good stage picture.

Side show front of a circus has something in comedy but it's all now in process of development and lacks gags, although the number features are neatly staged.

People concerned are Johnny Miller, acting as m. c. and lamentably lacking in smart patter; Webb Sisters, typical ingenue pair, pretty, young, with light harmony voices and a capital knack for tap dancing; Kit Cat Trio, three boys who help out in dance numbers but not otherwise prominent;: May Myers, solo dancer; Bert Gardner, probably the second comic; Guby and Smith, comedy acrobats who do a knockabout specialty late in the proceedings; Miss Gardner, apparently the prima donna, handsome figure and good feeder; Marshall and eight Jack Major Girls.

These people are scattered through 65 minutes in brief specialties and tioned and another with the eight as number leaders, schedule running strong on tap dancing. Numbers are prettily staged, notably the bridal party bit mentioned and another with the eight chorines in blue satin bodices all doing a tap routine and several good enough to go out front for solo work.

Idea of a dressed up miniature burlesque show running an hour has its chance. Plenty of headline comedy acts prosper and comedy developed in the wheel entertainment of another day. This one has the dressing, staging and Marshall looks able to support the comedy end, but the whole show needs material and a lot of knitting.

Film feature, "The Cocoanuts" (Par-Marx Bros.) riot in this neighborhood house, drawing on a prosperous foreign population, who found the fast cross gagging a bit puzzling, but went whole-heartedly for the pantomimic low comedy. *Rush.*

81ST STREET

(Vaudfilm)

Class bill of four acts for first half, but decidedly shy on comedy. Bookers probably may have figured the screen antics of the Marx Brothers in "The Cocoanuts" sufficient or too tough to top in the stage show.

Slim attendance at the Saturday matinee.

Four High Hatters, male dancers in Eton dress suits and toppers opened, going over in a stepping, registering on soles and ensemble work.

Florrie LaVere and Co. satisfied with a potpourri of comic repartee. Miss LaVere handled her songs and dances very well with credit for the only comedy on the bill.

Jane and Katherine Lee scored in an acceptable admixture of talk, singing and dancing with comedy by Janes and sendig the girls over big.

Zelos and Yolando, mixed Argentine dancing team, provided the class wallop in closer with a dance revue that was a perfect gem. The dancers have the agility and grace, floating through their numbers. Shapiro and Shefter, male pianists carry accompaniment for the dances and also spot a piano duet in midsection that was an ear treat.

58TH STREET

(Vaudfilm)

More than any other metropolitan neighborhood houses, a regional theatre in New York city has an aura all its own. Any house in any locality of the metropolis reflects its neighbors indubitably, not only racially, as say the 86th Street in the heart of Teutonic Yorkville, or any of the East 14th street stands, but also economically. One just knew that the 2d and 3d avenooers, from the area whence draws the 58th Street its patronage, would avail themselves of any and all opportunities of week-ends to scram from city environs. The suspicion was confirmed by all of Saturday afternoon's gross. For the first mat they could have housed all the customers, if solidly seated and not scattered, in the first 10 rows, or less than one-fifth of the downstairs' capacity.

Maybe they're not used to the Saturday opening and are saving it all for the big Sunday onslaught at the box-office, but biz sure was brutal.

Not a bad show, either. It's the Kelso Bros. unit, which has been vaudvilling on and off since 1925. With the unit vogue in variety entertainment coming into popularity anew, the Kelsos have refurbished their "Outside the Circus" sequence and retitled it the "Crazy Quilt Revue." It's the same frame-up. Instead of Billy DeLisle's juggling fol-de-rol, Howard Nichols is dovetailed into the sequence with his hoops and clubs. Latter are chiefly handled by the versatile Kelsos for comedy returns. Flo Carroll otherwise assists Nichols, who is announced for his specialty as a separate act.

Actually, it's four acts combined into a unit presentation. Each act separately placarded. Joe and Harry Kelso start with their legerdemain hokum, Maurie Kelly and Florence Darley completing the company. Kelly, in kidding style, registered, none the less, with "When Irish Eyes Are Smiling," despite it being a repetition of the immediately preceding act's closing number. He was Dennis McCurtin (New Acts) an Irish tenor, who opened the show and is an added starter to the unit.

The Kelsos alone consumed 21 minutes. Nichols' specialty ran six more; "Outside the Circus," 10, and O'Connor's Jungle Lions, six, in total a 44-minute show.

The O'Connor presentation of the three cats within a cage is a showmanly interlude. O'Connor is tall and quite dashing in his tropical military unie, pacing his pets fearlessly and effectively. Delmar's Lions (2) was former cat turn in the Kelso unit, but this tops 'em. Capt. James O'Connor makes a thrill of the six minutes he's caged up with the three lions, one serving as a most effective straight in snarling and snapping and showing its teeth, most of which O'Connor seems to laugh off with a disconcerting nonchalance. For the finale, when he lies down with one of the lions, he passed his gun to an assistant without the cage, this also making an effective bit of byplay.

"Cocoanuts," the feature, augmented by William J. Gilroy impressing at the console. David Love is musical director. *Abel.*

PALACE

(St. Vaude)

Chicago, July 20.

Nine acts at the Palace this week. Plenty of quantity but quality? Last week only five. Still enough vaude regulars left here who will pay $2 if they're convinced they'll get $2 worth of vaudeville.

With this week's show neither the house nor the customers are going to be satisfied.

Considering that John Charles Thomas probably contemplated this town as his forte spot and depended on the music lovers here to flock to the Palace, this Saturday mat turnout must have been a bitter disappointment. There were a number of femme patrons who came, saw and departed right after Thomas finished and doubtless may never visit the Palace again. With little better than a half filled house at the first show they walked at intermission and didn't return.

Thomas, concluding the first section of five turns, was respectfully received and properly sent off. He is a very fine artist, but not for vaude. In his 20 minute recital Thomas sang five numbers, only one of which, "Old Man River," was familiar or popular. Singing "Sweet Heart" from "Maytime," Thomas reminded the audience it was in this show he remained for six months in Chicago in 1919. No applause.

Holding up the middle of the front end of the bill was the Wilton and Weber unit (New Acts). Comprised of a bunch of amateur talent picked up in Memphis by Macklin Megley, it must have been rushed in to the Palace. That it didn't belong in this house was as evident and conspicuous as Joe Wilton trying to m. c. the entire show and messing it up. Not taking any chances Wilton tipped the audience the people in the unit were amateurs and solicited their indulgence. That might have been okay in a showing house on a last half somewhere but not at the Palace.

Four American Aces and a Queen, casting opener, started the bill with snap that got lost somewhere later. Four men do all of the work while the girl, pretty and blonde, comes in for the bows. Eddie Stanley with Ginger, cute bundle of personality, with plenty of looks but mediocre ability, were no riot in the deuce. Stanley is young and ambitious and has a good memory, judging from his gags. Turn is a hodge podge of song, dance, piano and clarinet, which all put together spells nothing for big time.

First and last burst of comedy in this section came from Roy Cummings, around with Florence Roberts. Cummings getting blue but once, knocked the four spot in pieces with his free-for-all and usual antics and falls. It's the same stuff Cummings has been doing for years but still good and dependable.

Liazeed Troupe, 11 fast Arabs, brought the lobbyists back for some flash tumbling and mounting routines that scored big. Troupe is a mixed aggregation, with some of the women equalling the men in feats. About as good an Arab turn as can be found around now.

Mary Haynes, last here about eight months ago, followed with her character songs that reached strong across the footlights. Miss Haynes didn't sound as forte in her voice as before, with the report that she went on ill. If she did then she deserves a puff as her general deportment and delivery didn't show it.

At five o'clock Wilton and Weber were still pitching left handed gags at each other in next to shut, despite the team had used up most of their material in the unit ahead, and with Wilton doing a marathon all afternoon. Doubling from the unit was a mistake for the boys. Having seen and heard more than enough the audience started to walk slowly but surely before the turn was half over. Even without the walkouts it was still a mistake.

Inez and De Wyn, slow motion plastique dancers, closed the show way past the usual time and to a house full of empties. *Loop.*

JEFFERSON

(Vaudfilm)

Diversity and even running show first half. Plenty of comedy and two flashes in the five-act bill. Additional laughs on the screen with "Cocoanuts" (Par) as feature.

Almond and Gray Sisters set pace in rattling good dance routine with Bob Almond's triple tap on ice skates. The scenic background and snow effect for the skate dance enhanced value of the stepping and sent the trio away happy.

Nawahi, male Hawaiian, strummed and sang his way to popularity with the mob. Alternating from uke to steel guitar for his numbers and warbling some, he had everything his own way.

Phil Seed and Co. delivered with "Broadway Flashes," revuette enlisting six girls and man. A film preface shows the mob in rehearsal in a night club and a raid. Seed, undersized comic, adorned in robe of tent proportions, is set as the judge. As each offender is arraigned he leaves it to the outfronters to decide via specialties as to guilt or innocence. Singing and dancing, with Seed aiding materially

(Continued on page 79)

HOTEL ASTOR ORCH. (18)
24 Mins.; Full
Palace (St. V.)

Band presented in the usual way of bands in vaude, with the assistance of two specialty people. The singles are Sonny O'Brien, who is a smaller edition of Skin Young, in voice and manner, and the other should be a girl. The girl Saturday and Sunday at the Palace was Pauline Gaskins. Before the Palace there was another girl, replaced by Miss Gaskins for the Palace. The house and booking office probably were not aware that Miss Gaskins was liable for rehearsal call from a legit producer when the act's manager was permitted to juggle the other girl around to squeeze in Miss Gaskins.

Miss Gaskins received the call Monday, and walked out, leaving the spot wide open. With the Palace receiving one less person than it was paying for.

To say that the Moss band is presented in the usual way of bands in vaude is to say that all bands look and sound the same today.

The way this one was presented at the Palace, it needed a lot more than its music. And the Hotel Astor Roof is only patronized by transients so the billing held no b. o. appeal.

First to strike the eye were the black cheese cloth masks over the music stands, because the stands were in front of the musicians. One of the two grand pianos used was graced with a too-short strip of the same cheese cloth along the curved side, while the other piano was bare.

The house velvet drop backed up the action, relieved by a pair of flimsy paper mache pillars (white).

Band looked bad before it started. And then the usual sort of music.

Joe Moss is a spirited conductor. He does acrobatics while directing so much so that he breathes like a dancer when announcing. He could at least soften that look when he addresses the audience.

How the Hotel Astor likes the band is the Astor's business. How they like it at the Palace is purely the Palace's business. From a view of this band at the Palace it appears the Palace is not taking care of its own business. *Bige.*

"FANTASMA" (18)
Fanchon & Marco "Idea"
20 Mins.; One and Full (Special)
Academy (V-P)

"Fantasma" is the latest of the Fanchon and Marco "Ideas" for vaude. For entertainment, talent and class it can hold up with its predecessors. Not unlike the latter this new one has enough ideas in dancing and stage pictures to qualify as an acceptable nucleus for a full length revue.

Opening in "three" Vivian Fay, attractive blonde prima, with unbilled tenor, does a "Tree" number with the dancing dozen girl ensemble costumed as trees in bloom, cavorting in a ballet for build up. Fine effect.

Back to "one" for some warbling, clowning and hoofing by colored male team, also unbilled. For follow up "In Avalon Town," sung by tenor, with girls in fan effect background and danced by dainty dancer, combining to make an effective stage picture. "Red" Corcoran followed with comedy song specialty strumming a banjo and tickled, with another stage picture ensemble, "Wedding of the Kewpie Doll," in which Frank Ward introduced his finger dancing dolls. All on for parades and dancing in adequate wind-up.

Went over big in closer. Can stand this or No. 3 on any bill.

LA MARR and BOICE
Songs and Talk
10 Mins.; One
Metropolitan (V-P)

La Marr and Boice frame what might be best designated as the new "sister team" type. Instead of using a street drop or the bench, the young women appear as night club hostesses.

Their opening song is modernistic, with the tag line, "Gee, it's tough to be a hostess in a Broadway cabaret!" Patter seems to be special, with fly remarks, with the bigger of the duo doing more of the comedy emphasis.

For the finish the other girl discards her formal evening dress for an abbreviated outfit. Effective for the getaway.

Hit here and drew laughter from all parts of the house with the patter exchange. *Mark.*

BUDDY RALPH
Songs
11 Mins.; One
Lincoln Sq. (V-P)

Nice looking blonde with a strong blues voice but using the wrong material. Could get better results out of that voice with hot pop tunes.

Spotted deuce here and opened with "I've Got A Feeling I'm Falling" to fair results. Went into a sentimental ballad about "We Make Mistakes" and interpolated a recitation that could be thrown into the backyard. Takes up almost half the act's time with barely a response.

Possibilities only in the voice.

ALBERT CARROLL
Impersonations
15 Mins.; One, Three
Palace (St. V.)

The "Grand Street Follies" light brings to vaude a series of somewhat highbrow—for vaude—impressions of stage people, impressions that with vaude audiences will carry secondary significance. Carroll's trouping, comprehendable to anyone, goes far beyond the impersonations themselves.

John Barrymore, Ethel Barrymore, Mrs. Fiske, Haidee Wright, Beatrice Lillie and Mayor Walker are subjected to the take-off. All well done; carefully studied. The John Barrymore bit, with a speech paraphrasing "Hamlet" and mentioning Hollywood and films, is just one darb among others. There are two people on the stage who can look like Barrymore when they're aping him. One is Carroll and the other Elsie Janis.

Carroll's announcements are brief. He's in tuxedo, departing only with a coat for the Lillie number, with the coat over the tux.

For the Palace this week Carroll is a class item and probably a draw. He has a personal following in New York. Elsewhere, if he plays elsewhere, they had better do some building in advance, and make Carroll include his Pavlowa. *Bige.*

"SOCIETY GAMBOLS" (18)
Dancing, Songs
30 Mins.; Full (Special)
Academy (V-P)

Joe Fejer's newest vaude hook-up consists of his eight-piece orchestra directed by himself, in back of a night club layout. The specialty people are grouped about tables down front and acting like couvert charge payees when not doing their stuff. Turn consists mainly of dancing of the sort that is capable, but lacking in distinction.

Outstanders are Frances Shelley with plaintive torch singing to her own accompaniment on the guitar, and the soprano warbling of Olive Sibley, not forgetting, of course, Fejer's well-blended and sweet music dispensing combo.

Arthur Boran does the m. c. in neat style, refraining from any unwarranted palm warming leadership, offering but one pop song number and thereafter keeping discreetly in the background. Caperton and Biddle do an adagio dance, well received, the girl half of the team being unusually tall for difficult leaps and tosses. Marie and Antoinette do high kicks and acrobatics; Tina Tweede, eccentric, and Charles Elbey a rubber-leg specialty.

Act makes a pleasing enough closer in its present shape for the neighborhood houses, but lacks a punch and needs editing to make the grade in the first-class vaude spots. It's doubtful if Fejer can hold on to some of his specialty people over the summer, several regularly working in legit musicals and the night clubs.

DEVITO-DENNY and Co. (3)
Talk and Musical
12 Mins.; One and Three
Englewood, Chicago (V-P)

One of best examples of bigger, better and broader hokum, the kind that can't miss getting the deep guffaws. It's knockabout comedy almost reaching the pie throwing proportions. For another laugh they might even do that.

Two gents in wop character enter from front, while interrupting the girl on stage who tries to sing. Follow some of the hokiest bits and situations from a fiddle breaking on one boy's head to free for all sloughing that has everyone, including the gal, taking prattfalls.

With some trimming in spots and toned down a little this act should measure up into a wow comedy feature that can play any theatre. *Loop.*

HOSFORD and DACEY (2)
Song and Talk
10 Mins.; One
Englewood, Chicago (V-P)

Hosford has been in cafes with his own orchestra; Dacey is known on the air. In vaude Hosford sings, plays piano and answers the gags while Dacey straights and harmonizes. Mild deucer, held back by the boys' apparent lack of ambition, especially as regards good material.

Most of their talk can be found on any curbstone. Voices are satisfactory, but pop selections show no attempt at selection.

Talent is much better than the act. That's nobody's fault but Hosford and Dacey's. *Bing.*

FLACK BROS.
Musical
9 Mins.; One
Englewood, Chicago (V-P)

Two boys on double xylophones with ordinary instrumental ability. Straightaway playing in duets and solos, ranging from the classical to pop melodies, but presented in standardized fashion so familiar to vaude.

Might be spotted as opener in some outlying stands but looks too feeble for general houses. *Loop.*

SEABURY, O'SHEA & IRVING (9)
Revue
18 Mins.; One and Full (Special)
Jefferson (V-P)

William Seabury, Helen O'Shea and Margaret Irving comprise the billed triumvirate with six "Rain or Shine" dancing girls in support. Revue is a class song and dance melange, closing the show Saturday, and should repeat in any.

Opening in "one," Seabury engages in flip talk with Miss O'Shea over routining, heeding her advice to toss away plot, to make vaudeville.

The girls trot on in attractive costumes. All go into a song and dance ensemble which had plenty of ginger. Miss O'Shea countered with an acrobatic solo, giving way for Miss Irving in a vocal, which she clowned with Seabury. The latter contributed drum major baton manipulating, with the ensemble in another attractive costume change coming back for an effective precision.

"In a Love Canoe," sung by Miss Irving and danced by Miss O'Shea, was built up for a natural in production style, topped off by the ensemble and a human canoe effect with Seabury paddling. Seabury followed with a legmania solo. Miss Irving came back for "Left with the Blues," and all in snappy breakaway that sent the act over for a smash finale.

BROWN and WELLS
Talk and Musical
17 Mins.; One
Englewood, Chicago (V-P)

Slapstick comedy propelled by Brown, formerly with Harry Brosius. His present partner is the average straight, feeding mechanically for the hokey wheezes and gags.

Comic's mugging is in burlesquey manner and funny, particularly to kids. In white face, he is the sap type, shy and reticent, coming out with a prop clarinet. Gets a laugh out of the instrument he later tries to play, but constantly interrupted. Again in hokey femme attire, he clowns in front of a prop "mike" until it explodes for the finish.

Well liked here and should be around the family stands. *Loop.*

BROWNING and CLARK
Talk and Songs
14 Mins.; One
Lincoln Sq. (V-P)

Crossfire blackface comedian gagsters and songsters. Their exaggerated use and misuse of words, common among blackface turns, liked by this house.

Opens with slow crossfire, and the old gag of "Do you believe in birth control?" With the comeback. "When I look at you I'm in favor of it" getting a big laugh.

The bit that almost goaled them, though, was "When I feels a cold comin' on ah runs around the block, takes a cold shower and rubs myself down and feels rosy all over." The smaller answers, "Yeh, but ah don' know where Rosie lives." Done before but how they laughed at it.

Taller boy goes into blues song, "Shout Hallelujah 'Cause I'm Home." Works hard over it but number fell flat.

Turn closed with both boys dueting "When the World Is At Rest," which they got over nicely.

Applause aplenty for this act. Good little comedy turn that should please any house.

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3 BALDWINS
Talk and Songs
15 Mins.; One
Englewood, Chicago (V-P)

Two girls and a boy in combination trio that starts weak and grows weaker. Act is a California product typical of so many others from that region.

About the only thing is the gal at the piano who shows a good sense of comedy not yet developed. With someone routining and teaching her a few tricks, she might become valuable.

Male almost a total loss. Making his entrance with cane and hat, he sticks to these items like they were glued to him. Personality slight besides. Other gal, lightweight vocalist, but a looker and that's all. *Loop.*

"TENT SHOW REVELS" (7)
Singing and Dancing
16 Mins.; One and Full
86th St. (V-P)

Miniature presentation idea made up of trio of male dancers (Ray Bros), Baker Sisters, Frances Short, specialty dancer, and Artie Nolan, acting as m. c.

Introductory opening by Nolan and ensemble in "one," following layout has scattered specialties—a contortion dance by Miss Short, toe routine by the Baker girls (very trim performance) and various tap bits by the boys. Nolan on for brief gag between bits.

For the finish stage opens to full where elaborate arch and staircase are set. Three boys do the stair tap bit, with Baker girls on pedestals at each side and for the curtain everybody's involved.

Neat, simple and enjoyable number even if routine. Opened bill here, but is worth a small time or intermediate No. 2, or closing spot. *Rush.*

SCHEPP'S COMEDY CIRCUS
Animals
12 Mins.; Full
Palace (St. V.)

Schepp and his well-trained animals are not new to vaude, but not on record in the files. Act still can be set down as an amusing and novel bill opener.

Half a dozen or so stunting poodles and monkeys, one of which cracks nuts with a brick for frequent laughs, while another, a plain monkey, will be clagsed by anyone not familiar with the monk family as either a baboon or a chimp, a cross, something else, or both.

Dogs are acrobatically inclined, tumbling, balancing, and one walks the double wire. Schepp does a funny piece of business with the chimp or bab, posing the animal to accompaniment of his (Schepp's) bright chatter. He talks pleasantly throughout.

The smallest monk has the finish stunt, climbing up a rope to a height of 10 or 12 feet and leaping through the air into Schepp's arms. *Bige.*

"FANTASY REVUE" (7)
Dancing
17 Mins.; Full Stage
Lincoln Sq. (V-P)

This flash looks like an expensive layout. Carries five girls and two men with settings for the full stage changed four times. Oriental and Hawaiian settings stand out.

Not one standout. Ballet, second number after opening, just one of those things. Next an oriental atmosphere, with three girls in dancing of the ordinary type to oriental music. Chorus dances all ordinary.

An oriental contortionist dance followed, had the femme, a sprightly looker and well built, going the usual twists and turns. Good on the kicking, though.

Four girls and a boy did some legmania while the set was made to denote Russia. Pony chorus on and a few "Hey, Heys." Not so hot.

Stage was left to the male who did the cutlass dance and this fellow did the best dancing of the turn here.

Finale with the Hawaiian set. Girls wear grass skirts for a gag, as they still dance the old ordinary way.

They drop the grass skirts and go into fast dance to "I Wanna Be Bad," with everybody in for the finale.

Closing at this house and to only smattering applaue. Nothing unusual in the revue. Girls look good and seem willing to work. Just badly set and framed, with the b. r. the first thought.

DENNIS McCURTIN (1)
Irish Tenor
7 Mins.; One
58th St. (V-P)

Irish tenors are no novelty, in or out of vaudeville concert or picture houses. Dennis McCurtin as a songster is neither especially distinctive in style nor ability. He's rather conventional doing conventional numbers in familiar treatment, with Mabel Stapleton at the piano.

That now trite ballad, "Song of Songs," opens. "Deep Night" follows and somehow the strong association of Rudy Vallee, its composer-creator, with the Fox-trot ballad, would make most vocalists suffer in comparison. "O Solo Mio" next and the routine encore, "When Irish Eyes Are Smiling."

McCurtin has a nice voice, an engaging if a bit overworked dentifrice smile and an appealing appearance. Somehow he lacks the stuffin' for a strong act. Mild here in what should otherwise be a cinch locale for Irish balladeers. *Abel.*

ROYAL SIDNEYS (2)
Cycle and Juggling
9 Mins.; Full Stage
Sincoln Sq. (V.-P.)

An opener that will be liked anywhere. Starts with woman sitting on man's shoulder with a huge crinoline dress covering both. Man handles the small pedicycle expertly and uses a trick table, also a woman's hat as a pedicycle.

Turns to juggling, with a belt containing three pockets like those of a billiard table around his waist, in which he catches the balls. Novel. Woman rides small bicycle near the finish, otherwise just an assist. Too heftig for the shorts worn.

ALEXANDER CALLAM (1)
Songs
15 Mins.; Piano, in One
Academy (V-P)

Baritone from musical comedy in a click song cycle. Appearance, volume and quality in singing voice to set him for vaude. Male accompanist.

Callam stays on for all numbers, thus cutting the usual pianolog by accompanist. He opens with "Heigho Everybody." It plants him and he follows with "Your Land and My Land," from "My Maryland"; pop ballad, and "Play, Gypsies, Play," from "Countess Maritza."

Did well No. 2.

NEWS FROM DAILIES

(Continued from page 32)

wood police on charges of driving a car while intoxicated.

Juanita Montanya, former screen actress, again arrested on theft charges, this time on complaint of Dr. and Mrs. Ira Barnett. She is charged with stealing clothing after the minister took the actress and her baby into his home when she told him she was in distress. Miss Montanya is at present under probation, having been convicted of burglary last winter. It was Miss Montanya who accused Wallace Beery of being the father of her child in a suit for $1,000,000.

Car used by bandits in holdup of Chinese theatre found by local police. Car was stolen from tourists who reported loss to police.

Superior Court denied petition of of divorce filed by William Knott, camerman, agains Pearl Knott, screen actress, on grounds of cruelty. Court held wife's insistence on a screen career did not constitute cruelty and was not grounds for divorce.

Estate valued at $11,500 was left by Gladys Brockwell according to petition filed in Probate Court by the late actress' mother, Mrs. Lillian V. Brockwell.

Trial of Cecil B. DeMille on usury charges set by Municipal Court Judge Pope for Nov. 21.

Ann Nichols in town with the announcement she intends to stay here permanently.

First performance of Pilgrimage Play given at Long Beach, Cal., last week. Show opened for its reguar run at pilgrimage theatre Monday night.

With Virginia Lee Corbin reported missing and the dailies devoting considerable space to her alleged kidnapping, it was found that the actress had only taken a trip to New York.

Herman Cline, Jr., opera singer, wanted to see his boy or he wouldn't pay alimony to his wife, Irma Cline. Mrs. Cline wouldn't let him see the boy until the alimony was paid. Row was aired in Superior Court which refused to cite Cline for contempt because the singer pleaded illness and unemployment.

Juanita Montanya appeared before Superior Court Judge Hartley Shaw to answer charges of violating probation. Case deferred until Aug. 2.

Michael J. P. Cudahy, scion of the millionaire packing people, held for trial on charges of driving while intoxicated, was released on $1,500 bond.

Ventura City Council so worried by newspaper announcements that the gambling ship, Johanna Smith, was to anchor off the Coast, they called a special session to establish a law that anybody caught transporting people to or from that ship would be liable to $300 fine and three months in jail. Ship anchored just the same.

Bandits said by police to be those who held up the Chinese theatre last week, have been nabbed. Those under arrest are Ethel Harris, Walter Price, Mervin Micheals, John Ross, John Phipps and Marie Green. One of the bandits, Laurence McMullen, was captured during the holdup. Approximately $6,000 of the $11,800 loot was recovered.

CHICAGO

Kane County Kennels, dog race track at Elgin, was destroyed last week by fire of incendiary origin. Valued at $50,000.

After raiding the Speedway Inn, roadhouse, and ordering it closed, Patrick Roche of the state's attorney's office found three weeks later that the cop posted to keep it shut was acting like a relief doorman outside, with the place running full blast.

Pauline Eliott, dancer, is being held by Detroit police following the death of Donald Gully, Chicago youth, who leaped from the top floor of the Savoy hotel there.

Helen Shannon, 22, claiming to be an actress, jumped from a fourth floor window of the Carling hotel on a dare from a boy friend. She was taken to the Illinois Masonic hospital in a serious condition. Police are looking for the boy friend.

Two armed bandits held up Harold Katlon, manager of the Plaisance theatre, while he was checking receipts in his office. They got away with $150.

PRESENTATIONS—BILLS

NEXT WEEK (July 29)

THIS WEEK (July 22)

Shows carrying numerals such as (July 28) or (July 29) indicate opening next week on Sunday or Monday, as date may be. For this week (July 21) or (July 22) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

PARIS

Week of July 22

Moulin Rouge
"Blackbirds"
Adelaide Hall
Aida Ward
Tim Moore
Geo W Cooper
Blue McAllister
Eddie Rector
Clayton Peg Bates
Louis Cole
Philip Patterson
Manton Moreland
S H Dudley
Cecil Mack Choir
Berry Bros
Bessie Dudley
Ruth Johnson
Marjorie Hubbard
Clawford Jackson
Elizabeth Welsh

Empire
Nervo & Knox
Dora Stroeva
Australian Boys
Andy & Irving
Harris 2
George Holloway
Bedini Tafani
Jean Marin
Truzzi & Welton
Robertson
Harry Carre

Casino de Paris
Harry Pilcer
Jack Forester
Georgie Hayes
Florence & Grip
Rowe Sisters
Marie Dubas
L Tiller Girls
Henry Laverne
Bach-Dandy
Germaine Lambel
Rica Mae
Meret-Clement
Paulette Franck
Jim Wango
Chalvet Terrier
Casanavo-Dariani
Ginette Guy
Marcelle Elena
Erica Hillebrecht
Colette Andris
Gaby Fressy
Sevrack Ketty
Rauzena-Dariani
Harry Wills
Fred Mele Band

Ambassadeurs
Howell-Harger-N'di
Eddies 3
Gus Arnheim
Jimmy Ray
Miss Florence
Medrano & Donna
Viola Dobos

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
Mustard & Cress
BLACKPOOL
Grand
Student Prince
Opera House
Virginia
BRADFORD
Alhambra
The Pleasure Chest
CARDIFF
Empire
Laugh Town L'gh
EDINBURGH
Empire
B'siness Is B'siness
GLASCOW
Alhambra
The Wrecker
Empire
Paris Life
HANLEY
Grand
Harmony Hall
HULL
Palace
Off We Go
LEEDS
Empire
Paris 1929
Royal
He Walked in H S

LIVERPOOL
Empire
Beau Geste
MANCHESTER
Palace
All Fit
NEWCASTLE
Empire
Lucky in Love
NEWPORT
Empire
Crazy Rhythm
NOTTINGHAM
Empire
Our Cabaret of '29
Royal
H Baynton's Co
PORTSMOUTH
Royal
DeBroy Somers Bd
SALFORD
Palace
Talking Mad
SHEFFIELD
Empire
The Merry Whirl
SOUTHAMPTON
Empire
League of Stars
SOUTHSEA
King's
The Lonely House
SWANSEA
Empire
Swanee River

LONDON

Week of July 22

FINSBURY PARK
Empire
Jack Hylton Co
LONDON
Hippodrome
Mr Cinders
Victoria Palace
Show's the Thing
NEW CROSS
Empire
Barbed Wire
STRATFORD
Empire
Adventures of P'k'r

Picture Theatres

NEW YORK CITY
Capitol (20)
"Yacht Party" Unit
Dave Schooler
Rome & Gaut
Nancy Decker
Karavieff
Chester Hale Girls
"Wonder of W'm'n"
Paramount (20)
"G'den of Love" U
Paul Ash
"D'ngerous Curves"
Roxy (20)
Leonide Massine
Patricia Bowman
Viola Philo
Harold Van Duzee
M Vodnoy
Markert's Roxy'ttes
Berinoff & Eulalie
"Lucky Star"
CHICAGO, ILL.
Alavon (19)
Charlie Crafts Bd
Grace & M Eline
Reo Bros
Evans & Perez
Capitol (19)
Charlie Agnie Bd
Zeck & Stewart
Small Bros
Lolita Amiet
Chicago (19)
"College Prince" U
H L Spitalny
Eric Titus
Lucille Peterson
Al Gordon Pals
"River of Rom'nce"
Granada (19)
Benny Meroff Bd
Clifford & Marion
Sig & Bud Roberts
Mary Lee
Marbro (19)
Chas Kaley Bd
Edgar Bergen Co
Carlton & Ballew
Al Siegle
Oriental (19)
"P'rl of Bagdad" U
Al Kvale Bd
Boyce & Evans
Frank Wilson
Billy Chandler
"Ch'rming Sinners"
Paradise (19)
"C'ntry Club Co" U
Mark Fisher Bd
Alex Morrison
Olive Faye
Cliff Crane
A Rasch Girls
"D'ngerous Curves"
Rialto (19)
Bristol & Bell
Mack & Daley

Stratford
2d half (25-27)
Cookie's Bd
Colburn & Lake
Penny Reed & Gold
Harry & F Seamon
Tivoli (19)
"Laces & Gr'ces" U
Fortunello & C
Tommy Atkins 6
Nell O'Day
Llora Hoffman
Gamby-Hale Girls
"D'ngerous Curves"
Uptown (19)
"Say With Fl'rs" U
Verne Buck Bd
Stone & Vernon 4
Maxine Hamilton
Buddy Rogers
Dave Gould Ballet
"Fashions in Love"
BOSTON
Metropolitan (19)
"Vacation Days" U
Gene Rodemich
Senator Murphy
Zastro & White
Bernice Marshall
Sunny Schuck
Wisner Sis
Geo Harper
Dave Gould Girls
"Greene M'd'r C'se"
BROOKLYN
Fox (22)
James Barton
Harry Howard
Alex Callem
Bohemians
Gobs of Joy
Pat West
"Pleasure Crazed"
Paramount (22)
"Pirates Melody" U
Rudy Vallee
"Thunderbolt"
BUFFALO
Buffalo (21)
"Theme of Love" U
Phil Lampkin
Bon Barclay
Marietta
Johnny Dale
Lillian White
John Walsh
Nita Carol
Gamby-Hale Girls
"River of R'm'nce"
CLEVELAND
State (21)
"S'shore Follies" U
Stubby Gordon Bd
E & M Beck
Darling 2
Prosper & Maret

Dave Gould Girls
"Thunder"
DALLAS, TEX.
Palace (27)
"Chinatown" Unit
Anna Chang
Mary & Bobby
Norman Frescott
Derby Joe
DENVER, COL.
Denver (27)
"Bright Lights" U
Limberlegs Edw'rds
Beth Challis
Bankoff & Cannon
Jack Goldie
Gamby-Hale Girls
Goud Boys
DES MOINES, IA.
Capitol (27)
"Bubbling Over" U
Markell & Faun
Boyd Senter
Dolan & Dale
Beth Challis
Joe Wong
Gamby-Hale Girls
DETROIT
Capitol (20)
Del Delbridge

PHILADELPHIA
Fox (22)
"Grotesque" Idea
Harry Vernon
Don Cummings
"Pleasure Crazy"
PITTSBURGH
Enright (20)
"Ship Ahoy" Unit
Dick Powell
The" Flying Fool"
Penn (20)
"Rah Rah Rah" U
Wes'ey Eddy
Art Frank
Helen Lewis
Foursome 4 & B V
Marie Pauli
Lew Beck
"A Man's Man"
Stanley (20)
"Green'ch Vil'ge" U
Charlie Melson
Chamberlain & H
Beth Challis
Reed & Duthers
"River of R'm'nce"
PROVIDENCE
Fay's (20)
Villi & Vance

LYONS & LYONS
Intimate Chats
RADIO PROGRAMS
For National Advertisers are now being constructed for fall and winter.... Artists who are "radio-minded" and whose work is adaptable to broadcasting and who desire representation should consult us.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 8583-4
LACKAWANNA 88012-3

Reed & Lavere
Eddie Mathews
Namba 2
Dorothy Neville
Madelon McKenzie
"Maddona Ave A"
Fisher (20)
Waring's Penns
"His Lucky Day"
Michigan (20)
"Fifth Avenue" U
Al Evans
Novelle Bros
Malinoff 4
Hector & Pals
Robert Cloy
Helga
A Rasch Girls
"D'ngerous Curves"
HOUSTON, TEX.
Metropolitan (27)
"Harvest Time" U
N & L Cook
Henri Mack
Sybil F Sanderson
Foster Girls
LOS ANGELES
Boulevard (25)
Lynn Cowan
Santry & Norton
Bobbie Leonard
"Pleasure Crazed"
Carthay Circle (25)
Carli Elinor Orch
"Dynamite"
Egyptian (25)
"D'nce Moods" Idea
Gus Mulcay
Earl Askam
Hirch Arnold Girls
"A Man's Man"
Loew's State (25)
Rube Wolf
"Melancholy Blues"
Milton Cole
16 S'thern Steppers
"W'nd'r of W'm'n"
Paramount (25)
Milton Charles
"River of R'm'nce"
United Artists (24)
Oliver Wallace
"Four Feathers"
MINNEAP., MINN.
Minnesota (27)
"C'try Club" Co U
Alex Morrison
Olive Faye
Cliff Crane
A Rasch Girls
NEWARK
Branford (20)
"Let's Go" Unit
Jay Mills
"River of R'm'nce"
N. ORLEANS, LA.
Saenger (27)
"Carnival C'kt'l" U
3 Swifts
Belle Osborne
Frances Wills
Ruth Burn
Joe Besser
Irwin Lewis
Foster Girls
OMAHA, NEB.
Paramount (27)
"Rainbow Trail" U
Ossman & Schepp
Batchelor 4
Bud Carlell
Jean Boydell
Jean Devereaux
Sorrell Girls

Betty Grobell
Kay Karlton
Freda Smalline
Shea Vincent
Charles Mack Co
Jones & Rea
Stryker & Fuller
Walker Sis
"The Royal Rider"
S. ANTONIO, TEX.
Texas (20)
"Bits of B'dway" U
Gatanos
Healy & Clifford
Dean 2
SAN FRANCISCO
El Capitan
Kiddie Sextet
Manlove & Pfeifer
Sylvia & Clemence
Don Smith
Fox
Walt Roesner
Nan B'lackstone
Gypsy Byrne
Bud & Eleanor Call
Serge & R Ternoff
Buddy Emmett
ST. LOUIS
Ambassador (20)
Ed Lowry
Myrtle Gordon
El Cleve
Stadler & Rose
"River of R'm'nce"
Missouri (20)
"Good Times" Unit
Harry Rose
Genie Wirick
Arthur Nealy
"Charm'g Sinners"
WASH'TON, D. C.
Fox (27)
Joe LaRose Pres
J I Fisher
16 Foxettes
40 Jazzmanians
Leon Brusiloff
"Masquerade"
(20)
Joe LaRose Pres
Leon Brusiloff
J I Fisher
16 Foxettes
40 Jazzmanians
Morosco Bros
Chick Kennedy
Born & Lawrence
Jessy Marvin
Jack Rose
"Pleasure Crazed"
Palace (27)
"Let's Go" Unit

Loew

NEW YORK CITY
Boulevard
(29-2)
Chelm St Orr Co
Sherman & Ryan
Francis & Wally
Stutz & Bingham
Homeward Bound
Delancey St.
1st half (29-31)
Arthur & Darling
Edith Bohlman
Saul Brilliant Co
(Two to fill)
2d half (1-4)
Reimers Bros
Hymie Jacobson
Hite Reflow Co
Clifton & Brent
Donovan & Breen
Mildred Andre Co

Herbert Rawlinson
"River of R'm'nce"
(20)
"Over the Top" U
Herbert Rawlinson
Johnny Burke
Doris Roche
Bernie Bros
Dan Rowan
Tiffany Singers
"Thunder"

Fairmount
(29-2)
Page & Klass
Georgia Hall
Grey & Byron
Browning & Clark
Benn'gtons Peglegs
Grand
(29-2)
Don Valerio Co
Myrtle Boland
Johnny Barry Co
Allman & Coulter
Chaney & Fox Rev
Lincoln Sq.
1st half (29-31)
Arthur Boone 3
Calvert & Vineyard
(Two to fill)
2d half (1-4)
Arthur & Darling
Edith Bohlman

Jack Conway Co
Joyner & Foster
(One to fill)
National
(29-2)
Jimmy Fletcher
Morley & Anger
Hal & H Langdon
Johnny Payne
Tiny Towne Rev
Orpheum
1st half (29-31)
Hungaria Tr
Brown & B'm'gh'm
Jack Pepper Co
Clownettes
(One to fill)
2d half (1-4)
Mowatt & Hardy
Margie Coates
Shean & Anger
Earl Faber Co
Masterpieces
State (29)
3 Melvill Bros
Tex McLeon
Fanchon & Marco
Up in the Air
(One to fill)
Victoria
1st half (29-31)
Reimers Bros
Clifton & Brent
Ross & Costello
Seymour How'd Co
(One to fill)
2d half (1-4)
Winnie & Dolly
Mary Marlowe
Earl Mountain Co
Jack Pepper Co
(One to fill)
BROOKLYN
Bedford
(29-2)
Adrienne
Will J Ward
Collins & Peterson
Sheldon Heft & L
(One to fill)
Commodore
1st half (29-31)
Billy Mitchell Co
Earl Faber Co
(Three to fill)
2d half (1-4)
Arthur & Pets
Double Exposure
Ross & Costello
Hungaria Tr
(One to fill)
Gates Avenue
(29-2)
Cannon & Lee
Jerome & Evelyn
Earle Lee Co
Pall Mall
Casa Lehn Girls
46th St.
(29-2)
Royal Sidneys
Lauren & LaDare
Marshall M'ntgom'y
Primrose Semon Co
Bert Collins Co
Metropolitan
(29)
3 McCann Sis
Georgie Hunter
Singer's Midgets
(Two to fill)
Oriental
(29-2)
Hedders & Emily
Fynan & Doris
Wilson & Addie
Big Parade
(One to fill)
Palace
(29-2)
Jack Goode Co
Carr Bros & Betty
(Three to fill)
Premier
(29-2)
Paula & Al Blum
Wyeth & Wynn
Harry Kahne

Billy Farrell Co
Billy Hallen
Harry Girard Co
BAY RIDGE
Loew's (29-2)
Jacksonians
U S Thompson
LaMarr & Boice
Victor Oliver Co
(One to fill)
BOSTON
Orpheum (29)
Breen LaBard & B
H & B Hutchins
Dear Little Rebel
Coscia & Verdi
Kay Hamlin & Kay
CANTON (29)
The Andressens
Lee Mason Co
Kerr & Weston Rev
Fields & Georgia
B Ridge Ramblers
CLEVELAND
Granada
2d half (1-4)
The Andressens
Lee Mason Co
Fields & Georgia
(Two to fill)
CORONA, L. I.
Plaza (29-2)
Lucas & Lillian
Hearst Bros
Sid Lewis Co
Bekefi Dancers
(One to fill)
EV'NSVILLE, IND.
Loew's (29)
Realm of Dance
Jack LaVier
Jean Barrios Co
Sol Gould Co
Vanishing Maid
HOUSTON
Houston (29)
Davids & Glass
Bernard-Weber Co
Arthur Prince
Bison City 4
Study in Blues
MEMPHIS, TENN.
Loew's (29)
Zelda Bros
McCarthy Sis
Fraternity Sq
Fred Ardath Co
Virginia Mount'eers
MONTREAL
Loew's (29)
France & LaPell
Fullmer & Wayne
6 Brown Bros
Berrens & Roland
Milt Bronson Girls
NEWARK
State (29-2)
Young China
Jackie Smith
Demarest & Deland
11 Glorious Girls
(One to fill)
NEW ORLEANS
State (29)
(29)
Harry Hines Stars
(Others to fill)
NORFOLK, VA.
Loew's (29)
Manning & Class
Esmonde & Grant
T & R Romaine Co
Stewart & Lash
Cavaliers
SYRACUSE (29)
Serge Flash Co
Vinc O'Donnell Co
Frank D'Armore Co
Carnival of Venice
(One to fill)
TORONTO
Loew's (29)
Howard Girls
Convey 2 & Johnny
O'Neill & Manners
Monologist
Love in the Ranks
WOODHAV'N, L. I.
Willard (29-2)
Bardelangs

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIEN SIEGEL
1560 BROADWAY

Hall & Symonds
(One to fill)
AKRON (29)
Ford & Price
Grace & Ed Parks
Jack Sidney Co
(Two to fill)
ATLANTA, GA.
Grand (29)
Ora
Murray & Irwin

Mimi Rollins
Jim Reynolds
Irving's Collegians
(One to fill)
YONKERS, N. Y.
Yonkers (29-2)
Lomax & Johnson
Double Exposure
Gale & Carson Rev
Paul Bros
(One to fill)

Keith's

NEW YORK CITY
Chester
1st half (27-30)
Grace Doro
Wm Halligan Co
El Cota & Byrne
Our Gang
(One to fill)
2d half (31-2)
Broken Toys

Fordham
1st half (27-30)
Besser & Balfour
Pollock & Dunn Co
(Three to fill)
2d half (31-2)
Walter Hiers
Gracella & Th'dore
(Three to fill)

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Ted & Al Waldman
(Three to fill)
2d half (24-26)
Little Jim
Frank Melino
Angus & Searle
Chas W Hamp
Fein-Tennyson Rev
Coliseum
1st half (27-30)
Pallenberg's Bears
Yates & Lawley
Walter Hiers
Gracella & Th'dore
(One to fill)
2d half (31-2)
Besser & Balfour
Under Sea Ballet
Casey & Warren
Mildred Hunt
(One to fill)
2d half (24-26)
Chung Tong Tr
Roger Williams Co
Chas Hopkins Co
Hayes & Fleeson
Carrie & Eddie
81st St.
1st half (27-30)
NTG P'r'dy Club Co
(Others to fill)
2d half (31-2)
Lew Pollock
(Others to fill)
2d half (24-26)
4 Marinelli Girls
Canfield & Whyte
Miller & Lyle
Waldorf Astoria Or
(One to fill)

2d half (24-26)
Marcus Show
(Others to fill)
Franklin
1st half (27-30)
Trado 2
Maryland Coll'gians
(Three to fill)
2d half (31-2)
Yorke & Johnson
Joe Mendi
Ebony Scandals
(Two to fill)
2d half (23-26)
Harum & Scarum
Danny Small Co
Sojin
Ann Butler Co
Rodrigo & Lila Orc
Hamilton
1st half (27-30)
The Alexanders
Billy Moody
Jules Howard Co
Joe Mendi
Von Grona Rev
2d half (31-2)
Margo Bellitt Co
3 Little Cops
Dixon & Hoier Co
Connolly & W'nrich
Ibach's Entert'ners
2d half (24-26)
Florence Seeley Co
Bayard & Cook
Powers & Jarr't Co
Warren & O'Brien
Arthur Corey Co

Jefferson
1st half (27-30)
Haftner & Paul
(Others to fill)
2d half (31-2)
Pisano & Landauer
Maryland Colleg'ns
(Three to fill)
2d half (24-26)
Yates & Lawley
Wm Halligan Co
Kraft & LaMont
Joe Browning
(One to fill)
Palace (27)
Beebee & Rubyette
Long Tack Sam
Harry Holmes
(Others to fill)
(20)
Albert Carroll
Worthy & Tho'pson
Dave Apollon Co
Blood & Thunder
Ray & Harrison
Joe Moss Orch
Schepp's Circus
Frances Williams
Charles Ray
Reckter & Doreen
Regent
1st half (27-30)
Margo Bellitt Co
4 of Us
Angus & Searle
Ted & Al Waldman
(One to fill)
2d half (31-2)
Bob & Lucy Gillette
3 Gobs
Cameron & B'dman
Flapper Freshies
(One to fill)
2d half (24-26)
Lund Jean & R
Anderson & Graves
Ned Norworth Co
9 Saxonettes
(One to fill)
Royal
1st half (27-30)
Belling Sis

Our Gang Kids
(One to fill)
Madison
2d half (24-26)
NTG P'r'dy Club Co
(Others to fill)
AKRON
Palace (27)
Ken Murray Unit
(Others to fill)
(20)
Mascagna 4
Josephine Harmon
Olson & Johnson
(Two to fill)
ALBANY
Proctor's
1st half (27-30)
Maxon & Wood
Manford & Claire
Geo Broadhurst Co
Hewitt & Hall
Rosemont Roll'kers
2d half (31-2)
2 Ladellas
Marty & Nancy
Vox & Walters
Eddie Miller Co
Art Cameos
2d half (24-26)
3 Londons
Bartee Sis
Walsh & Ellis
Packard & Dodge
Butts' Cal Peaches
ATLANTIC CITY
Earle (27)
Pastine Rev
Princess Pat
On Wah Tr
Wm Ebbs
3 Melfords
(20)
Truce & Boreo
Gordon & King
Lafol'ette
Joe Freed
Eno Tr
BOSTON
B. F. Keith (27)
Aussie & Czech
Mario & Lazarin

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Bayard & Cook
Col Jack George Co
Jimmy Lyons
Fein & Tennyson
2d half (31-2)
Miller & Marks Ens
(Others to fill)
2d half (24-26)
Jean Schwartz Co
Sally & Sonny
Joe Mendi
Winchester Boys
Ted Doner Co
CONEY ISLAND
Tilyou
1st half (27-30)
Broken Toys
Weber & Ray
Dixon & Hoier Co
Connolly & W'nrich
Ibach's Entertain'rs
2d half (31-2)
3 Londons
Elcota & Byrnes
Winchester & Ross
Dunce Varieties
(One to fill)
2d half (24-26)
Irma Milo Co
Hafter & Paul
Our Gang
Ted & Al Waldman
Bob & Lucy Gillette
FAR ROCKAWAY
Strand
1st half (27-30)
Norman Thomas 5
Joe Browning
Gus Fowler
(Two to fill)
BROOKLYN
Albee (27)
Charles W Hamp
Bernice & Emily
(Three to fill)
(20)
Ebony Scandals
Weston & Lyons
Glenn Hunter Co
Roy D'Arcy
Pollock & Dunn Co
Bushwick
1st half (27-30)
Bob & Lucy Gillette
Thompson & LaG
Jimmy Kemper Co
8 Ragamuffins
(One to fill)
2d half (31-2)
Crystal 3
Billy Moody
Jules Howard Co
4 of Us
(One to fill)
2d half (24-26)
Miller & Marks Co
(Others to fill)
Greenpoint
1st half (27-30)

Dillon & Parker Co
Nan Halperin
Avon Comedy 4
Bernice & Emily
Mitchell & Durante
Long Tack Sam
Keith-Albee (27)
Jim the Bear
Chisholm & Breen
Billy Gilbert Co
(Two to fill)
(20)
Villa & Strigo
Senna & Weber
William Desmond
Carney & Jean
Gracie Smith Co
Scollay Sq. (27)
Raffin's Monkeys
Tommy Snyder Co
Harris & Pepper
Miss Marguerita
(One to fill)
(20)
Fridkin & Rhoda
Madeline Patrice
Geo Broadhurst Co
Paxton
Carr Bros & Betty
BUFFALO
Hippodrome (27)
De Pace
Josephine Harmon
Ken Christy
Chas Ray
Murand & Girton
(20)
Tressie & Dade
Lulu McConnell
Jos Regan
Sidney Marion
Florence Micarome
CHARLOTTE
Carolina
1st half (27-30)
Miller Grace & W
Lopez Hawaiians
Walmsley & Keat'g
Norton & Newsome
(One to fill)
CHICAGO
Palace (27)
Jack Donahue
Rudell & Donegan
Willie Solar
Baclanova
Buck & Bubbles
Parker & Babb
(20)
4 Aces & A Queen
Stanley & Ginger
Ray Cummings
Mary Haynes
John Chas Thomae
Inez & Dewynn
Wilton & Weber
Wilton & Weber Co
Liazerd Arabs
State Lake (27)
Olson & Johnson
Pressler & Klaiss
Undercurrent
Bobby May
Blomberg's Dogs
(20)
Ryan Sis
John Barton Co
Claiborne Foster
Gene Green
U S Indian Band
CINCINNATI
Albee (27)
Tillis & Larue
Savoy & Mann
Claiborne Foster
Keller Sis & Lynch
Dainty Marie
(20)
Count Bernivici Co
(Others to fill)
CLEVELAND
108th St.
1st half (27-30)
Loretta & Ed King
Eddie Ross
Mascagna 4
(One to fill)
2d half (31-2)
Geo Broadhurst
Corbett & O'Brien
Ed & Jenny Rooney
(Two to fill)
2d half (24-26)
Zita Anis Co
Savoy & Mann
Vim Boys
Bobby Randall
Lorimer & Hudson
Palace (27)
Guy & P Magley
Betty & J Brown
John Chas Thomas
Wilton & Weber
Pepito
(20)
Ken Murray Unit
(Others to fill)

DENVER
Orpheum
1st half (27-30)
Collegiate Unit
Ada Brown
(Three to fill)
ELMIRA
2d half (31-2)
Les Palmiras
Chas Wilson
Butts' Cal Peaches
(Two to fill)
2d half (24-26)
Paula & Al Blum
Jim & Betty Page

(20)
Whitey & Ed Ford
Al Abbott
Smoke Screen
Glenn & Jenkins
Gilda Gray
SCHENECTADY
Proctor
1st half (27-30)
Les Palmiras
Chas Willis
Anderson & Graves
Chas Wilson Co
Burns & Swanson

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc. 57 William St., N. Y.

Woodland Rev
(Two to fill)
FLUSHING
1st half (27-30)
Marcus Show
(Others to fill)
2d half (24-26)
Trado 2
Lydia Harris
Toto
Harry Holmes
Norman Thomas 5
JERSEY CITY
State
2d half (31-2)
Cherry Blossom
Ray & Harrison
(Three to fill)
2d half (24-26)
Lloyd Ibach Bd
Cronin & Hart
4 Choco Dandies
Princess Pat
(One to fill)
KANSAS CITY
Mainstreet (27)
Aileen & Marjorie
Herbert Faye Co
Reilly Children
Van & Schenck
(One to fill)
(20)
Bee Starr
Janette Hackett Co
Davey Lee
Felix Krazy Kats
(One to fill)
LOS ANGELES
Hillstreet (27)
Diehl Sis & McD
Countess Sonia
Lathrop Bros
Al Abbott
Colleano Family
(20)
Mantell's Manikins
Diehl Sis & McD
Jimmy Allard Co
Eddie Borden Co
Kitchen Pirates
Orpheum (27)
Corinne Tilton
Smoke Screen
Keno Green & M
Lita Grey Chaplin
Aurora 3
(20)
Wilson Keppel & B
Dixie 4
Nathal
Peter Higgins
Skyscrapers Rev
Benny Rubin
Ted Lewis Bd
MILWAUKEE
Palace (27)
Guy Lombardo
Al Trahane
Lester Irving 3
(Two to fill)
(20)
Mangean Tr
Jerry & B Browne
Willie Solar
Guy Lombardo Orc
(One to fill)
MINNEAPOLIS
Hennepin (27)
Large & Morgner
Eddie Conrad
A Friedland Rev
(Two to fill)
(20)
Blomberg's Dogs
Will & G Ahern
Al Trahane Co

2d half (31-2)
E K Nadel Golf Co
(Others to fill)
2d half (24-26)
Le Paul
Tom Waring
Burke & Moore
Harris & Pepper
Rosemont Roll'kers
SEATTLE
Orpheum (27)
Hill Billies
Hap Hazzard
Raymond Bond Co
Chaz Chase
Adler & Bradford
(20)
Slate Bros
Alice & S Lamont
Karyl Norman
Joe Laurie Jr
The Briants
ST. LOUIS
St. Louis (27)
Bee Starr
Mary Haynes
Indian Bd
(Two to fill)
(20)
Bobby May
Kenneth Harlan Co
Van & Schenck
Parker Babs Co
(One to fill)
ST. PAUL
Palace (27)
Rudell & Dunigan
Bob Hall
9 Allisons
(Two to fill)
SYRACUSE
Keith's
1st half (27-30)
Dance Varieties
Vim Boys
Frank Beaston
Corbett & O'Brien
Les Klicks
2d half (31-2)
Mascagna 4
Larry Rich & C
Larry Rich Friends
(Two to fill)
2d half (24-26)
Bert Sloan
Elcota & Byrne
Coogan & Casey
Lee Gail Ensemble
Murray & Oakland
THREE RIVERS
Capitol
1st half (27-30)
Manford & Claire
(Others to fill)
2d half (24-26)
Carry Lilly
Helen Bach Co
(Three to fill)
TORONTO
Hippodrome (27)
Tressie & Dade
Lulu McConnell Co
Joseph Regan
Sid Marion
Florence Micareme
(20)
McLellan & Sara
Al B White Rev
(Three to fill)
TRENTON
Capitol
2d half (31-2)
Buddy Raymond
(Others to fill)

Sampsel and Leonhard
SOUTH AFRICA TOUR

Lester Irving 3
(One to fill)
NIAGARA FALLS
Belleview
1st half (27-30)
Marty & Nancy
Coogan & Casey
Art Cameos
(Two to fill)
2d half (31-2)
4 Aces & A Queen
Walsh & Ellis
Billy Champ Co
(Two to fill)
2d half (24-26)
Ruth Sis & Moore
Charlie Wilson
Ryan & Noblette
(Two to fill)
OAKLAND
Orpheum (27)
Boulevardiers & S
Stan Kavanaugh
Whitey & Ed Ford
Green & Jenkins
Gilda Gray
(20)
Lathrop Bros
Kenoa & Green
Little Mitzi
Lita Grey Chaplin
Colleano Family
OMAHA
Orpheum (27)
Wells & 4 Fays
Lotus Howell
Chase & Latour
Geo Beatty
(One to fill)
(20)
Norton & Haley
A Friedland Rev
(Three to fill)
ROCHESTER
Palace
1st half (27-30)
Zita Anis Co
Don Cummings
Sully & Houghton
Bob Murphy
Toto
2d half (24-26)
Vic Honey 3
Grace Doro
Hooper & Gatchett
Walter Hiers
Murand & Girton
SAN FRANCISCO
Golden Gate (27)
Marcus Unit
Herbert Williams
(Three to fill)

TROY
Proctor's
1st half (27-30)
2 Ladellas
Eddie Miller Co
Walsh & Ellis
Vox & Walters
Butts' Cal Peaches
2d half (31-2)
Harrison's Circus
Chas Willis
Anderson & Graves
Hewitt & Hall
Rosemont Roll'kers
2d half (24-26)
Les Palmiras
Cooper & Cavan'gh
Wilson Crowley Co
Bobby & King
Beehee & Rubyatte
UNION HILL
Capitol
1st half (27-30)
James Pierott Co
3 Little Cops
Powers & Jarr't Co
Morgan & Sale
(One to fill)
2d half (31-2)
Bellings Sis
Bayard & Cook
E & J Torrence Co
Harris & Radcliff
Von Grona Rev
2d half (24-26)
4 Phillips
3 Hot Shots
Alexander Girls Co
Nash & Fately
Flapper Freshies
VANCOUVER
Orpheum (27)
Ruth Mix Unit
(Others to fill)
(20)
Hill Billies
Hap Hazzard
Raymond Bond Co
Chaz Chase
Adler & Bradford
WHITE PLAINS
Keith's
1st half (27-30)
Lydia Harris
Ebony Scandals
(Three to fill)
2d half (31-2)
Yates & Lawley
Grace Doro
Jimmy Lucas
(Two to fill)

2d half (24-26)
H Hernandez Co
Patti Spear
Lee Hall & Essley
Tom Kennedy
(One to fill)
WINNIPEG
Orpheum (27)
Danny Small
Roy Cummings
Waldorf Orch
(Two to fill)
(20)
Felovis
Cora Greene
Carter de Haven Co
Julius Tannen
Jerry & B Grands
YOUNGSTOWN
Keith's
1st half (27-30)
Alexander Sis Co
Bobby Randall
Nat Haines Co
Romas Tr
(One to fill)
2d half (24-26)
Russian Art Circus
Angelo de Palma
Frank Beaston
Keller Sis & Lynch
(One to fill)

Proctor

NEW YORK CITY
86th St.
1st half (27-30)
Ray & Harrison
The Chorus Ladies
(Three to fill)
2d half (31-2)
Bert Hanlon
(Others to fill)
58th St.
1st half (27-30)
Pisano & Landauer
Harris & Radcliffe
(Three to fill)
2d half (31-2)
Haffner & Paul
Frances White
Green & Blossom
(Two to fill)
125th St.
1st half (27-30)
Miller & Marks Co
(Others to fill)
2d half (31-2)
The Alexanders
Dad & Son
Col Jack George Co
Jimmy Lyons
Fein & Tennyson
NEWARK
Palace (27)
De Dios Circus
Worthy & Tho'pson
Wesley Barry
Don Carney
(One to fill)

Interstate

ATLANTA
Keith's (29)
Ritz Bros Unit
(Others to fill)
BIRMINGHAM
Ritz (29)
Betty & Bob Miller
Joe Delier
5 Honey Boys
Dack Sching Co
(One to fill)
DALLAS, TEX.
Majestic (29)
Hollywood Bound
(Others to fill)
FT. WORTH, TEX.
Majestic (29)
Hayes Marsh & Fay
Dave Vine
W L S Showboat
(Two to fill)
HOUSTON, TEX.
Mertini (29)
Alex Hyde Gang
(Others to fill)
LITTLE ROCK
Majestic
1st half (29-31)
Ted & Teddie
Br'dies Carroll & M
Rainbow Revelries
(Two to fill)
2d half (1-4)
Dave White Co
(Others to fill)
NEW ORLEANS
Orpheum (29)
3 Nitos
Loos Bros
Toys
Monica & A Skelley
Oscar Lorraine
SAN ANTONIO
Majestic (29)
Jack & Ruth Hayes
Alexandria & Olsen
Cuckoo
(Two to fill)

THE
GREAT LEON
OPENING ON
PUBLIX TOUR
SEPTEMBER 12, 1929
Dir. LEDDY & SMITH

Association

DAVENPORT, IA.
Capitol
1st half (27-30)
Jerome & Mann
(Two to fill)
DULUTH, MINN.
Lyric
1st half (27-30)
Morlen & Mason
F & J Rinehart
6 Orellys
2d half (31-2)
W L S Showboat Jr
EV'NSVILLE, IND.
Victory
2d half (1-2)
Jeanette Hackett
Merril Bros & Sis
(Three to fill)
G'D R..PIDS, M'H.
Ramona Park
1st half (27-30)
Pirate Queen Rev
Reed & Lavere
Edith Clifford
Fulton & Parker
5 Cardinals
(One to fill)
2d half (31-2)
Kelly & Jackson
Eddie Ross
(Others to fill)
IND'POLIS, IND.
Lyric (27)
Fleurette Jeoffrie
Carl Freed Bd
(Two to fill)
KANS. CITY, MO.
Mainstreet (27)
Eileen & Marjorie
Van & Schenck
Hubert Faye Co
(Two to fill)
LONDON, CAN.
Loew's
1st half (28-31)
Will Aubrey
(Two to fill)
2d half (1-3)
Campus Colleagues
Stanley & Ginger
(One to fill)
MADISON, WIS.
Orpheum
1st half (27-30)
Borde's Carnival
MEMUHIS, TENN.
Orpheum (27)
Joe Melvin
Burt & Lehmann
Bruno Weise 3
Billy Doss Co
Frank Devoe
Blue Steel Orch
M'LKW'KEE WIS.
Riverside (27)
Fred & Daisy Rial
Goelet & Hall
Broadway Rev
Rigoletto Bros
(One to fill)
ROCKFORD, ILL.
Palace
John Barton & Co
Norton & Haley
Arion Male Singers
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (27-29)
Spencer & Williams
Al Wilson Co
(Three to fill)
SO. BEND, IND.
Palace
Kelly & Jackson
Bob Hall
John Barton & Co
Norton & Haley
(One to fill)
ST. LOUIS, MO.
Grand (27)
Moss & Manning
Sam Bevo
4 Baseball Players
Chew Hing Tr
(One to fill)
ST. PAUL
Palace-Orpheum
Crockett's M't'rs
(Others to fill)
WINDSOR, CAN.
Capitol
1st half (28-31)
Campus Colleagues
Stanley & Ginger
(One to fill)
2d half (1-3)
Will Aubrey
(Two to fill)

Great States

JOLIET, ILL.
Rialto
1st half (29-31)
Jeanette Hackett
Ralph Whitehead
(One to fill)
2d half (1-4)
Quayle & Kelly
Danceland Limited
Slaves of Melody
WAUKEGAN, ILL.
Genessee (28)
Joe E Howard
Liazeed Tr
Pirate Queen Rev

Pantages

TORONTO
Pantages (29)
Frank Sidney
Nugold Rev
Marston & Manley
Castle of Dreams
(One to fill)
HAMILTON
Pantages (29)
Leon's Ponies
Donovan Girls
Small's Entert'ners
Mallen & McCabe
Pisano
SPOKANE, WASH.
Pantages (29)
Cook Mortimer & H
Francis & Day
Gus Faye Co
Bailey & Jackson
Kimiwa Japs
TACOMA, WASH.
Pantages (29)
3 Lordens
Frank Sabini
Tell Tales
Cholet & James
Exposition 4
PORTLAND, ORE.
Pantages (29)
Belmont Canary Op
South & Jacobs
Hadji Ali
Jean Granese
Keep Moving
SAN FRANCISCO
Pantages (29)
Relli & Lopell
Levan & Bernie
Radio Jacks & Q'n
Lane & Lee
Marget Morel
FRESNO, CAL.
Pantages (29)
Aurora Tr
Madeline
Nite in Green Vil'ge
Niles & Mansfield
Ray West Bd
LOS ANGELES
Pantages (29)
Australian Bird Co
Spanish Fantasie
Kennedy & Davis
Marie Allyn Co
(One to fill)
LONG BEACH
Pantages (29)
Visser 3
Alma & Duvall
Bennett & Richards
Collegiate Nights
(One to fill)
SAN DIEGO
Pantages (29)
Hack & Mack 3
Davey Jamieson
Suite 16
Winona Winter
Memories of Opera
SALT LAKE CITY
Pantages (29)
Royal Gascoignes
Ketch & Wilma
Roxy LaRocca
Thomas & Raye
Hollywood Starlets
KANSAS CITY
Pantages (29)
Jungleland
Pringle & James
Jack Merlin
(Two to fill)
MINNEAPOLIS
Pantages (29)
Ideals
(Others to fill)
NEWARK
Pantages (22)
Hall & Pillard
(Others to fill)

Stanley-Fabian

A'LT'C CITY, N. J.
Earle
1st half (27-30)
Cherry Bl's'm & J
Casey & Warren
Jackson & Taye
Frabelle Frolic
(One to fill)
2d half (31-2)
Mardo & Ray
Jack [illegible]ell Co
Grac[illegible]th & B
(Two [illegible] fill)
ELIZABETH, N. J.
Ritz
1st half (27-30)
Cy Wills
Dale & O'Neil
Internat'l Rhythm
(Two to fill)
2d half (1-3)
Frank Viola Co
(Others to fill)
HOBOKEN, N. J.
Fabian
1st half (27-30)
Walter Dare Wahl
Mary V Corbett Rev
(Three to fill)
2d half (31-2)
2 Blossoms
Lenz & Garry
Norman Thomas 5
(Two to fill)
PATERSON, N. J.
Regent
1st half (27-30)
Michel
Junior Durkin Co
Frank Melino Co
Broadway Flashes
(One to fill)
2d half (31-2)
Squires & Sullivan
Walter Dare Wahl
Mary V Corbett Rev
(Two to fill)
PHILADELPHIA
Earle (27)
Danc'g Tamb'rines
Pearl Twins
Fitz & Jean Huber
Hall & Esley
(One to fill)
Nixon
1st half (27-30)
The Fitzgeralds
Bert Walton
La Follette
(Two to fill)
2d half (31-2)
Dale & O'Neil
Cy Wills
Frabelle's Frolic
(Two to fill)
UNION CITY, N. J.
Lincoln
1st half (27-30)
Lenz & Garry
Taylor Str'kl'd & H
Gracie Smith & B
(Two to fill)
2d half (31-2)
Junior Durkin Co
(Others to fill)

Butterfield

FLINT, MICH.
Capitol
1st half (28-31)
Kikutas Japs
Uncle Bob
(One to fill)
LANSING, MICH.
Strand
2d half (1-3)
Les Ghezzis
Pirate Queen Rev
(One to fill)
PONTIAC, MICH.
State
1st half (28-31)
Gene Green Co
(Two to fill)

Fox-Poli

BRIDGEPORT
Palace (22)
Mercedes Ferris Co
Pennington & L
Shayne's Cadets
HARTFORD
Capitol (22)
Jose & Edith Rev
(Two to fill)
NEW HAVEN
Palace (22)
Dave Harris Gang
(Two to fill)
SPRINGFIELD
Palace (22)
The Westergards
(Two to fill)
WORCESTER
Palace
1st half (22-24)
Wilfred DuBois
Ruth Ford
Deno & Rochelle Or

Cabarets

NEW YORK

Casanova Roof
Frances Williams
Leon & Bebe
Jerry Friedman Or
Castilian Royal
Eddie Chester Rev
Leo Stevens Orch
Chateau Madrid
Jack White
Arthur Brown
Mary Price
Pat Harrington
Pearl Harris
Montrealers
Club Plaza
Don Howard
Kay Durban
Chas Baron
Dick Gasparre Or
Connie's Inn
Leonard Harper Rv
Le Roy Smith Bd
Cotton Club
Dan Healy Rev
Berry Bros
5 Blazers
H & Mil Dixon
Josephine Hall
Litha Hill
Duke Ellington Or
Dome
Ernest Charles
Imogene Coca
Sue Baxter
Walt Feldkamp Or
Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd
Oakland's Terrace
Will Oakland
Buddy Kennedy
Blanche & Elliott
Kay Green
Rosalie Wynne
Joe Stracy
Shirley La Mont
Ada Winston
Peggy Bolton
Mildred Lorraine
Loretta Flushing
Dorothy Cranby
Boots Mallory
Maria Whitney
Alice Cavin
Landau's Bd
Paramount Hotel
Roy Ingraham Or
Bessie McCoy
Tess Noel
Dorothy Florence
Carson Sis
Helen Swan
David Donnell

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd
Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd
Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd
College Inn
Frank LiBuse
Sleepy Hall Bd
Dells
Earl Rickard
Kirby & De Gaye
Jewel Howard
Coon Sanders Bd
Frolics
Buddy Whalen
Nelle Nelson
Leee, M & Flo
C Van Dae
Julia Gerity
Eliz O'Donnell
Buddy Howe
Sol Wagner Bd
Garden Allah
Castles
Cecil Lehman
Babe Payne
Lew Lewis Bd
Golden Pumpkin
M Sherman Bd
Granada
Guy Lombardo Bd
Green Mill
Mary Jane
Margie & Marie
Edith Rogers
Edward Van Bd
Sylv'ter & Meagher
Kelly Stables
Johnny Dodds Bd
Lincoln Tavern
Ray Miller Bd
Petrushka
Geo Stcherban Bd
Raphael
Herbie Zeller Bd
Stables
Don Ulsh
Johnny Dodds Bd
Terrace Garden
Olive O'Neil
Art Kassel Bd
Turkish Village
Ieleen Tanner
Sarah Theobald
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd
Uptown Village
J Garrigan's Bd
Vanity Fair
Farrell & Peters
Ruth Denise
Gloria Lee
Mary Nevells
Art Panstead
Dells
Coon-Sanders Bd
White House
Margaret Williams
Helen Leon
Joe Manonna Bd

WASHINGTON

Irv Boernstein Or
Aster
Strickl'd-B'lrest Or
Carlton
Meyer Davis Orch
Harry Albert
Jardin Lido
E Dougherty Orch
M Kafka
Lotus
Madrillon
E Dougherty Orch
Place Deauville
Meyer Davis Orch
Powhatan Roof
J Slaughter Orch
Wardman Park
Meyer Davis Orch

Bands and Orchestras

Routes for Next Week (July 29)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, Roosevelt H., Hollywood, Cal.
Agostini, Geo., Palace T., Montreal.
Albert, Harry, Lido-Venice, Venice, Italy
Albert, Don, Valencia, Jamaica, L. I.
Alberti, Jules, Luigi's C., Detroit.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassadeurs R., Paris.
Ash, Paul, Paramount T., N. Y.
Astoria, Jo, P. O. Box 398, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines
Austin, S., Davis Is. Country C., Tampa

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baird, Maynard, Crystal T., Knoxville.
Baisden, H., Miramar H., Santa Monica, Cal.
Baldwin, P., Frontenac, Quebec, Can.
Bard, Jos., Golden Peasant R., Balto.
Barnard, B. 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y
Bartlett, O., Book-Cadillac, Detroit.
Barzley, Beonar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington Del.
Beniave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Arrowhead Inn, Saratoga, N. Y.
Bernie, Dave, Roosevelt H., N. Y. C.
Bestor, Don, c-o M. C. A., Paramount Bldg., N. Y. C.
Biagini, H., Casa Lome H., Toronto.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Black, A., 7237 E. Jefferson Ave., Detroit.
Bloom, Leon, United Artists T., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, F. O., Varsity Inn, Van Wert, O.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Bradfield, E. Max, 5th Ave. T., Seattle.
Brambilla, M., St. Francis T., San Francisco.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Earle T., Washington.
B'way Collegians, Walled Lake B., Detroit.
B'way Melody Boys, Rose Gardens, Wilmington, Del.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, California T., San Jose, Cal.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Verne, Tivoli T., Chicago.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buloswkies Calif's., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke, F., Lindo Inn, Chicago.
Burtnett, Earl, Biltmore H., L. A.
Busse, Henry, 745 7th Ave. c/o Taps.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Variety, N. Y. C.

C

Caperoon, Fred, 401 B'way, Camden, N. J.
Carberry, Duke, Walpole, Mass.
Carlin, Bill, Adolphus H., Dallas.
Carpenter, E. J., 745 7th Ave., N. Y. C.
Carr, Jimmy, Variety, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Casale, M., 140 Pine St., Williamsport, Pa.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Celestain, Jack, 1930 Boston Rd., Bronx, N. Y.
Cerny, John, Belmont, Chicago.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Christian, Tommy, Palisades Amusement Park, Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Cirina, Gene, Chin's R., N. Y. C.
Clay, Barry, Lido C., Chicago.
Col. F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Cole, H., Swanee Club, N. Y. C.
Coleman, Emil, Central Pk. Casino, N. Y.
Collegian Serenaders, Far East R., Cleve.
Commanders, Roosevelt H., Hollywood, Cal.
Condelori, A., Adelphi H., Philadelphia.
Confrey, Zez, c-o M. C. A., Paramount Bldg., N. Y. C.
Conklin, Richard, Lotos Club, Wash.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coons, Del, Tea Gardens C., Detroit.
Coon-Sanders, c-o M. C. A., Paramount Bldg., N. Y. C.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Loew's T., Columbus.
Cowan, Lynn, Blvd. T., L. A.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buss," 2121 New York Ave., N. W., Washington.
Crawford, Jack, c-o M. C. A., Paramount Bldg., N. Y. C.
Crawford, Thomas L., Wichita, Kan.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Biltmore H., N. Y. C.
Currie, Harry, Seelbach H., Louisville.

D

Dantzig, E. J., 843 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emory, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 35 E. 53d St., N. Y. City.
Davison, W., Rainbow Gardens, Louisville.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
DeLuca, J., 331 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, Mt. Royal, Montreal.
Deterich, Roy, Avalon T., Chicago.
Dexter, F., Wisconsin Roof, Milwaukee.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dodds, John, Kelly's Stables C., Chi.
Dornberger, Chas., Riley's-on-the-Lake, Saratoga, N. Y.
Dougherty, Doc, Adelphia H., Phila.
Dumont, A., Paramount, N. Y. C.
Durante, Jim, Ziegfeld T., N. Y. C.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wes., Loew's Palace T., Wash.
Edwards, Gus C., Terrace Gardens, Chi.
Eagan, Jack, Paramount T., L. A.
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Elinor, Carle, Carthay Circle, L. A.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson, H., Merrick T., Jamaica, L. I.
Engelhart, Jos., McVicker's T., Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Erdody, Leo, 165 W. 48th St., N. Y. C.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, Phil, Coliseum T., N. Y. C.
Fallon, Owen, Palisade Danse B. R., L. A.
Farrell, F., Inn. 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Fenn, F. G., 100 Lefferts Ave., B'klyn.
Fenton, Carl, 1674 Broadway, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fiorito, Ted, Edgewater Beach H., Chi.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Buddy, c-o M. C. A., Chicago.
Fisher, Mark, Variety, Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Forbstein, Leo, Warner Bros. T., Hollywood, Cal.
Forman, Lou, Palace T., N. Y. C.
Four Horsemen, c-o M. C. A., 1501 Broadway, N. Y. C.
Fox, Roy, Montmartre, Hollywood, Cal
Francisti, Ivan, Cleveland H., Cleveland.
Franklyn, Milt, Grand Lake T., Oakland, Cal.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Friary, George, Rockland, Mass.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, Jerry, Casanova C., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Fulcher, Chas., c-o M. C. A., Paramount Bldg., N. Y. C.
Fuller, Earl, Lookout House, Covington, Ky.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo, 5200 Sheridan Rd., Chi.
Garber, Jan, 745 7th Ave., N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gay, Ira, 845 So. Broadway, L. A.
Gegna, Misha, Forum Theatre, L. A.
Geidt, Al, 117 S. N. J. Ave., Atlantic City.
Gerunovitch, Tom, Roof Garden B. R., S. F.
Gill, Jos., Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gillette, Bob, Valencia Th., Jamaica.
Gilligan's Orch., Grand Dansant, Cincinnati.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
German, Ross, 800 8th Ave., N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 38 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Guterson, Wald., Solomon's D. H., L. A.
Gutterson, M., Valencia T., Baltimore.

H

Hall, Sleepy, c-o M. C. A., Paramount Bldg., N. Y. C.
Hallett, Mal., Lawrence, Mass.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Terrace Garden, Chi.
Hamm, Fred, c-o M. C. A., Paramount Bldg., N. Y. C.
Hamp, Johnny, Gibson Hotel, Cin.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Handler, Al, Lincoln Tavern, Chicago.
Hand, Armin, Piccadilly T., Chicago.
Harbor, Lon, State R., Columbus.
Haring, Bob, 200 W. 57th St., N. Y. C.
Harmon, Dave, Palais D'Or, N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Harvey, Cope, Cinderella B., Chicago.
Hayes, Ed., Alhambra T., N. Y. C.
Hays, Bill, Cathay Tea Garden, Phila.
Heidt, Horace, Loew's Warfield T., S. F.
Heiberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 139th St., N. Y. C.
Henkel, Ted., Variety, Los Angeles.
Henshell, J., State-Lake H., Chicago.
Herbervaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hofer, John, 1008 Elizabeth Pl., Cincinnati.
Hoffman, Earl, c-o, M. C. A., Paramount Bldg., N. Y. C.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y.
Huntley, Lloyd, c-o M. C. A., Paramount Bldg., N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston
Indiana Five, Wisconsin H., Milwaukee.
Ingraham, Roy, Paramount H., N. Y. C.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Irwin, Vic, Pavillon Royal, Valley Stream, L. I.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago.
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenks, Fr., Egyptian T., L. A.
Jockers, M. M., 409 West 102d St., L. A.
Johns, Brooke, Granada T., S. F.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Johnny, c-o M. C. A., Paramount Bldg., N. Y. C.
Johnston, O. W., 48 Grove Ave., Ottawa.
Johnstone, Jack, Alamo C., Chicago.
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, c-o M. C. A., Paramount Bldg., N. Y. C.

K

Kahn, Herman, Tivoli T., Newark, N. J.
Kalls, H., Lido Venice C., Boston.
Kalcy, Chas., Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 3222 W. Madison St., Chicago.
Kassel, Art, c-o M. C. A., Paramount Bldg., N. Y. C.
Katz, Kittens, c-o M. C. A., Paramount Bldg., N. Y. C.
Katzman, Louis, 92 Audubon Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Geo., Olympia T., New Haven
Kayser, Joe, Midland T., K. C., Mo.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kemp, Hal, Manger H., N. Y. C.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kenin, H., Multonomah H., Portland, Ore.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal.
King, Monty, Birkhimers D., Columbus.
King, Ted, 745 7th Ave., c/o Taps.
King, Wayne, Abagon B. R., Chicago.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Kerr, Chas., Golden Dragon, Phila.
Kline, M., 5456 Spruce St., Philadelphia.
Kneisel, E., Biltmore H., Atlanta.
Knuteon, Erling, President H., K. C.
Kosloff, Lou, Chicago T., Chicago.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Krausgrill, Walt, Balconades D. H., S. F.
Kranz, Bill, Ansonia C., Chicago.
Krueger, Art, Wisconsin H., Milwaukee.
Krumholz, G. P., O. Box 404, New Bedford, Mass.
Kvale, Al., Oriental T., Chicago.

L

Lagasse, F., 518 Merrimac St., Lowell, Mass.
Lampe, Dell, Capitol T., Chicago.
Landau, Mike, Oakland's Terrace, 50th St and Broadway, N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Legler, J. Ed., 1522 Mono St., Fresno, Cal.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Leonard, Harold, 64 W. Randolph St., Chicago.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Lido Orch., Suite 56, Loew Bldg., Washington, D. C.
Light, Enoch, Gaumont Palace, Paris.
Lipschultz, Geo., Sir Francis Drake H., S. F.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, c-o M. C. A., 32 W. Randolph St., Chi.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y.
Lowe, Burt, Statler H., Boston.
Lowry, Ed., Ambassador T., St. L.
Lyman, Abe, Lido-Venice, Saratoga, N. Y.
Lynn, Sammy, 2003 Wichita St., Dallas.
Lyons, Al., Wilson T., Fresno, Cal.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Mack, Austin, Golden Pumpkin C., Chi.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3607 3d St., Ocean Park, Cal.
Maloney, R. R., 808 Elinor St., Knoxville Tenn.

(Continued on page 61)

Chatter in New York

Jeanne Fayal left for Saratoga.

Even pinochle players are now wearing polo shirts.

Massaging the floor of Madison Sq. Garden with Oxy-torches.

Gertrude Lawrence is selling her cabriolet to the highest bidder.

Col. Hammond, of the Garden, returned from honeymoon.

Tammany Young knocked off two bus passes to Chicago.

Doris Tauber all adhesive-taped since she acquired prickly heat.

Nick, from the Hunting Room, is pinochling at Big Indian, N. Y.

Leon and Bebe out of the Casanova.

New main stem magazine on the stands called Parade.

Dorothy Britton now can sit down.

Pearl Harris opened at the Madrid. Red-headed blues singer.

Mary Titus quit Merrick roadhouse.

S. J. Kaufman, ill of flu in Paris, reported much improved.

Al White is staging the floor shows at Casa Castillian.

Ernest Greenwood, author, received his discharge from bankruptcy court last week.

Paul Gregory is hanging out with Johnny Weismuller, Stubby Krueger and other aquatic champs.

Ray Boyer, whose old man sells medicines, obtained an aviator's license.

Larry Hart threw an endurance party at his place the other a. m. Broke all pent-house records.

To hear them tell it, all the on-the-cuff Broadwayites were clipped in the Clarke bank crash.

Beryl Halley, who renounced the night clubs, crept into the Casanova the other night.

And Buddy Rogers, exploited as girl shy, reported orchiding June Collyer.

Dan Crowley is preparing a connubial speech to deliver to Anne Faye's parents.

Milt Crandall is making New York his home, taking a place in 72nd street.

Bill Duffy not only goes hatless but discards the necktie these summer months.

Nina De Marco, De Marco dancers, is with Chester Hale in charge of his branch school in Jamaica.

Mrs. A. H. Woods went by air from Kansas City to Los Angeles on her N. Y. to L. A. trip.

Jack Naples not doing bad at Guinans. Just bought his wife a car.

Gloria Lebow, former night club cig girl, showgirling in "Broadway Nights."

Anita Page lost eight pounds but expects to take on a cargo of acidosis.

Bee Morosco is driving to Minneapolis to visit her family, accompanied by her chow dog.

Young Nathan Feist, Leo's son, is now an experienced music man and rarin' to go.

Rudy Wiedoeft faw down and fractured 30 or 40 ribs. Hobbling around on crutches.

M. L. Malevinsky, theatrical barrister, is due back in New York, Aug. 5, from Baden-Baden.

Wells Hawkes is at Pomona, N. Y., care Nagrane. He wants you guys to write him.

Doris Hardy, in "My Girl Friday," is appearing every Wednesday evening at 6:15 on WGBS.

Marion Dowling, one of Tex's little girls, boasts a flock of freckles on her knees. Got 'em at Long Beach.

Peggy Cortez had her eighteenth birthday and received $1,300; $500 from one aunt and $800 from an uncle.

Patsy Kelly stopping with Ruby Keeler at the Ritz Towers. Another merger of Ziegfeld and Carroll tinge.

Helen O'Riley lets it become known that unless her name gets into this Chatter she will leave our community.

For a gag, John Steinberg wired Paul Whiteman: "Abe Lyman leaving Pavillon Royal Aug. 1. Can you double from coast."

At last Frances DeLacey got a permanent wave.

Louise Bryson, whom the night clubs knocked for a row, is out of the hospital after numerous months. She's at the Venice in Jersey.

Eddie Hillman, who used to referee all the 5 a. m. battles in the old Guinan club on 58th, is on the coast.

Tex Guinan might care to know that Billie Dove will next be seen in a talker called "Give the Girl a Hand."

Charles Ruggles got a last minute wire to come to the coast. The boy left post haste for the talkers, hopping off at St. Louis.

Such a demand for East Side apts. just now, the young real estate salesmen are cleaning up sub-letting them.

John Cioni, who does most of the sartorial work for the Broadway mob, moved quarters to a deserted club in Fifty-second street.

Saturday midnight at the Park Central pool, Ben Pollack is staging another swimming party for the mob. By invitation.

Cop stationed in the Chateau Madrid for 10 days, since a shooting in a nearby speak, was finally eased out this week.

Bill Morris, Sr., came into New York from Saranac Monday, staying over until Tuesday. He needed a haircut.

Herman Appleman, N. Y. American, shortly marrying Minna Posner daughter of the arch-supporter king.

Billy Gibson, former actor, now jewelry salesman, left for the west coast Sunday to call on the trade he formerly catered to along Broadway.

Group of actors watching painters at work on the roof of the Shubert theatre asked each other if the brush swingers had to see "Ma" Simmons before getting the job.

Frank A. P. Gazzolo and his son, Dudley, have been in New York for the past week looking over current shows. The Gazzolos operate stock at the Kedzie, Chi.

Henrietta Kay claims the title for flops on the Street. She appeared in nine no-dice musical shows, but thinks she is now in a hit. She'll know in a few weeks.

Jimmie Durante at Long Beach Sunday. Observing a fortune-tellers he entered and first crack, he avers, the old woman said "You're Jimmy, the Well-Dressed Man."

Victor McLaglin must give up his American doughboy roles now that the talkers are here. He's an Englishman and speaks with a strong accent.

Max and Loemuller are renting a restaurant for the exclusive vending of fresh eggs and poultry. Have slogan being made in lights: "Glorifying the American Chicken."

"Mississippi," who chauffeurs the Square's only open hack, tagged his chariot with the slogans "If Jimmy Braddock doesn't win from Tommy Loughran I lose this carriage."

Beware of the generous host whose apartment holds dishes of candy, biscuits, fruits and cigarettes all made of rubbers. Realistic importations from Germany.

One of the nicest pun compliments a girl ever got was from her boy friend who was on the "Berengaria" bound for Europe. Wrote her he was "aboard the boat and blue."

Fellow called Dave's Blue Room from Los Angeles the other night. Dave answered and asked whom he wished to speak to. Fellow said: "Anybody. I'm just lonesome."

Harrison Fisher is vacationing at Bohemian Grove, artist colony in San Francisco. Dr. Leo Michel joins him for a month's stay Aug. 15.

Gladys Du Bois set for Helen Morgan's part in "Show Boat" on tour this fall, bears a close resemblance to Miss Morgan, according to Broadwayites.

Sudden death of Dr. Klein stunned the Broadway crowd. Scores of professionals had been visiting his office of late for sunray treatments.

Keith's is doing a lot of apologizing to Frances Williams this week for captioning her on the Palace program cover as Florence Williams.

Broadway still wonders why London went nuts when Swaffer bought a new suit for $45. If that's an event over there, why not a second hand suit at $15?

Jules Kendler, the Broadway barrister, is very much That Way about this here game of golluff. Anybody knowing the sedate attorney can appreciate the novelty of his going nuts for the links.

One of Ziegfeld's prize possessions, hanging in the office, is a water-color drawing of Billie Burke, done years ago by Alfred Cheney Johnson, when the noted photog was a painter.

Teddy Lyons, noting that Odd McIntyre observes that severest critics are those in Boston, rises to remark that Odd never did business with a small town theatre manager.

Narida flew to New York from Detroit, where she was working with her python in a roadhouse. Had to pay extra for transportation of her chow dog, but the snake was given a free ride.

A Broadwayite wants to know how it happens Sid Silverman allowed his own by-line on his excoriation of the staff for having superfluous credit. (Sid was 3,000 miles away and couldn't prevent it).

Jeanette MacDonald, who will play opposite Dennis King in the talking "Vagabond King," is the inspiration of most of the Main Stem lasses. They recall her tests east were awful.

Louise Barrett, aspiring to the musical comedy stage, practiced months and months at a dance studio. Went to the Jones and Green offices and was signed for a drama.

Morris Gest is reported sore at making the front pages last week because he had not planted it. Gest was notably mentioned as having escaped from the Rock Island bridge wreck near Denver.

Revue that Phil Baker and Robert Williams said they would produce here is temporarily off, while Williams tries to get released from his contract for acting held by A. H. Woods.

Caryl Frink, former picture critic of the Chicago Herald and Examiner, several times leader of Variety's film box score, arrived in N. Y. and may connect with the Telly, the offer having been made.

Chris Scaife and Jim Carroll are atmosphere actors, appearing nightly in the speakeasy scene in "Sketch Book." Several of their friends are also draping themselves around the stage bar these nights.

Leon (Enken) Clayton, Jackson and Durante's favorite headwaiter and last with the Shnozzolas at the Rendezvous, Parody and Dover, has opened his own dining place at 18 West 52d. Last night (Tuesday) was the formal opening.

Those "Tipping Is Un-American" signs which decorated the murals of the B/G sandwich shops chain were clipped from the walls by the waitresses in the shop next to the Palace. Girls contended their wage was insuffish.

Broadwayites leaving this week for the coast: Doc Bender, vacationing; Sid Silvers, hopping off at Chi, and Joey Ray with picture hopes.

Money has been put up in a wager between two Broadway inside guys, the first of whom bets Bebe Daniels and Ben Lyon are already married and the announcement that their marriage as being set for December is all wet.

Although Mabel Swor left last night for Hollywood purportly to appear in films, as has been her wont, it is reliably revealed that her mission is to merge with Teddy Hayes with whom she has been company-keeping.

Talk of the Street is the tough break one of the night clubs encountered when after having closed at 3 a. m. sharp in conformity with the stringent rules since the Hotsy-Totsy pyrotechnics, police walked in and found a half pint of gin in the trousers of a bus boy.

A buck bargain luncheon has the Cheese clubbers eating upstairs in Sardi's now and keeping the main dining room clear and healthy for the regular patronage. Sardi's is scaled so that everything upstairs is cheaper at luncheon, whereas for dinner the reverse holds true.

Russell Crouse, Evening Post columnist, and his wife, Alison Smith, dramatic editor of the New York World, were among the passengers making the maiden voyage on the "Bremen" arriving in New York early this week. They have been touring in Scandinavia and Germany.

Larry Fay's cab—Elfay—is now on display in the 60's on Broadway. Traffic blocked by the curious. The new cab is a thing of powerful elegance with low stream lines and disc wheels, with extra wheels inserted in the front fenders. Cab is gray and passes all other in appearance.

At the Ebbets Field fights last week, a dame admirer of Jack Renault started calling out: "Hey, Jack, hit him again for me," the him referred to being Young Bob Fitzsimmons. She got braver and yelled: "Jack, sock him for Alice." Guys nearby started kidding and the mugg with the girl led her out.

Naturally the most discussed topic of Broadway now is the Clara Bow and Harry Richman yen-gage-

(Continued on page 72)

Women Sobbed in Court As Husband Confessed

Joan Ingram, film actress, sobbed in West Side Court when she asked Magistrate George W. Simpson if she could withdraw her action of grand larceny against Mrs. Patricia Turner, 20, artist model, who recently returned from Hollywood. Mrs. Turner was arrested with her husband, Ernest Turner, by detectives Vincent O'Donnell and Elwood Divver of the West 68th street station. The Court permitted the withdrawal.

Turner pleaded guilty and told the court he was solely responsible. He was held for the grand jury in $3,000 bail. Turner had been living at the Tivoli Hotel; Mrs. Turner had been living with Miss Ingram.

Almost $3,000 worth of clothing was stolen from Miss Ingram's apartment. She had left Mrs. Turner there. Upon returning she found the place looted of all her clothing. The detectives arrested Turner near the police station.

Mrs. Turner was arrested at the Tivoli. The clothing was checked at the Grand Central Terminal and Mrs. Turner had the checks. O'Donnel stated it was through that he arrested Mrs. Turner although believing she had nothing to do with the theft.

Absolved Wife

Miss Ingram was loath to prosecute the model. She learned, after making the complaint, that Mrs. Turner was an expectant mother.

The clothing was recovered by O'Donnell at the Grand Central Station.

"My wife had nothing to do with the taking of the clothing. She sought to dissuade me. I am solely to blame," said Turner.

When the pair were arraigned and Miss Ingram learned of Mrs. Turner's condition she sobbed audibly. Mrs. Turner also wept.

Miss Ingram met Mrs. Turner at Hollywood. The latter is said to have been in financial straits. Mrs. Turner was given shelter by the film actress when the former came to New York.

Miss Ingram recently came out of the Hollywood Hospital where she has been six weeks suffering from pneumonia. She has been living at 8 West 76th street.

Jack Diamond Indicted; Police Out After Him

The Grand Jury filed with Judge George F. Donnellan in General Sessions an indictment for murder in the first degree against Jack (Legs) Diamond, underworld character, and Charles Green, one of Diamond's lieutenants. They are accused of fatally shooting Simon Walker, ex-convict, of 310 East 10th street, and William Cassidy, longshoreman, of 458 10th avenue, during a fight a week ago in the Hotsy Totsy night club, 1721 Broadway. Judge Donnellan issued bench warrants for the arrest of the two men and detectives are seeking them.

According to the police, Thomas Merole, entertainer, was an eyewitness to the double shooting and appeared before the Grand Jury as a state's witness. He is being held under $20,000 bail as a material witness. Other witnesses held were Kitty Delaney, cigaret girl, and Peter Cassidy, brother of William.

Diamond has been involved in numerous scrapes with the police but has invariably gotten off. His name has been mentioned whenever a gangster has been killed. His name also came up in the Rothstein murder. He was one of the numerous persons questioned by the district attorney in connection with the killing of the dead gambler, but gave the authorities little information.

It is understood Diamond had a part interest in the Hotsy Totsy club.

RUBY BLACKBURN ABSENT

Ruby Blackburn, who played Margaret Pennington in "Decision" that passed out last week at the 49th street theatre, did not appear in West Side Court to explain "a terrible beating" she alleged to have received from the feet and fists of Allen Allyn, stage director and one of the cast in the show.

Whether Ruby served the summons or decided to withdraw the action is not known.

MOWING LAWN DAILY N. G. FOR SIR JOSEPH

Says if Mrs. Willie Wants to Reduce, That's How—New Cook Stand-off

"This is my worst summer," said Sir Joseph Ginsberg. "I just came in today to see if my friends would recognize me.

"How do I look? I feel like 60 pounds. Mowing a lawn every day, the same lawn, the same mower, and for the same people.

"That's a fine vacation for Sir Joseph Ginzberg, the World's Greatest International Entertainer and King of the Air. I denounce it."

Sir Jos. was looking pretty good even without a shave, while squawking in Variety's office. Told that work once every 10 years seems to benefit him, Sir Joseph snorted.

"When I work," he said, "I work only at my profession, acting. You don't hear of Al Jolson cutting grass. Not even Mr. Willie helped me out. And Mrs. Willie! Well, I told Mrs. Willie if she wanted to reduce, to mow the lawn herself, but she only pointed to a little patch I had missed.

"This summer the Howards had to take a house with grass around it. I don't see why. The other place was good enough for me. And then Mrs. Willie hired a cook.

Mrs. Willie Thoughtful

"Well, of course, when I saw a cook in the kitchen, that was something. I felt like thanking Mrs. Willie for laying off the stove for one summer.

"I'm in New York now looking for Mr. Willie. Those Howards sneak off to play dates without letting me know. Where are they this week and are they playing split weeks? I don't play split weeks, when I play. I'm Sir Joseph Ginsburg, World's Greatest International Entertainer and King of the Radio. They can't make me play a split week for the same salary. I could have done that 10 years ago, but I wouldn't.

"I've got to see Mr. White. This morning Mrs. Willie said I would have to cut the grass twice a day. That was right after I had asked her if the Howards were playing a split week. I wanted to know from Mrs. Willie if I mowed the lawn every morning and afternoon, would she double my meals. That's why I'm after Mr. Willie. I must have an understanding.

Reflection

"I hate the summertime, this summer especially. The Howards put a pay station phone in their house in the country. Everything to aggravate me. I don't know whether the new cook or Mrs. Willie did that. But it's a reflection on my standing as an artist.

"And Mrs. Willie asked me why I look so much at the new cook. I didn't do anything of the kind. I denounced it. If Mrs. Willie was in the business she would understand that the Great Sir Joseph Ginzberg makes a cook look at him first. I don't stand for professional jealousy from a kitchen mechanic.

"But the cook did ask me where I got my gray hair from. I told her I got it when I was married in San Francisco. Then we got kinda chummy. She had been married, too. I thought I had better be nice to the cook, for she did the cooking while I did the eating. The Howards eat sometimes, too. When they don't eat there's nothing in the ice box. When they do eat the ice box is locked.

Wants Decision

"Mr. Willie must decide whether that grass is to be cut twice a day by me. The lawn mower can't stand it. It's only a one day grass cutter. I told that to Mrs. Willie and she said she would buy another, so that I could cut the grass either right or left handed.

"I wouldn't go back to the Howards if it weren't for that cook. I don't want to disappoint her. She said I'm the best eating customer she ever had. I thanked her for that and chucked her under the chin. If she stood for the chuck I intended to kiss her, because I want to keep friendly. But she threw a carving knife at me.

"I never get a break with the Howards. But Mr. Willie will fix it. He's the boss when he's working."

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights players and pugs. This series is reprinted weekly. Story below appeared in Variety, June 30, 1922.

GRIFTERS HAVE BAD BREAK UP THE STATE

Con Meets Couple From His Old Mob—Country Slickers Clean Them on Season

Binghamton, June 28.

Dear Chick:

Cuthbert and Algy will be here next week. The local papers are full of baloney about the pennant bein' in as soon as this pair get out their uniform. To hear them sport scribes pipe all we have to do now to win the pennant is throw our gloves over the fence each day at game time.

CON

I met a couple of the old mob up here last week travelin' aroun' on the make. They had a state fair at the old race track in town, and all the cannons you ever heard off was tailin it. They tell me that a flock of the guns are workin' with the carnivals and burning up the territory, but that some of them has turned square and are bootleggin'.

Two of the touts had to take it on the lam and were lucky to get out of town without gettin' hoosed in the local boob. They grabbed a sap out at the track and one did the bookmaker with the other toutin' and pickin' them for the sucker. They made five guesses tryin' to pick him a stoomer, but every nag they guessed at came down in front.

By the time the fifth race was on they owed him enough sugar to pay the soldier bonus. They would pay him off after each race, just wipin' the jack across his mitts, and tout him right back on the next one, figurin', of course, that as soon as they picked him a loser they could fold up the kale.

When the bugle called them to the post for the last race this pair were white around the gills. They had picked a plug that couldn't stagger a mile in less than 15 minutes, and the sap had about five grand ridin'. The horse was 40 to 1 and a bookmakers' benefit.

They steered the chump up against the rail and watched the race with one foot on the startin' line. You can believe me or not, but this wreck spread eagled his field and copped eased up without the boy takin' a crease in his lunge rein. They come into the stretch with "Poison" leadin' by ten lengths, but he would have finished a bad last if the touts had been entered in the same race, for they took the fence like a coupla intercollegiate cross-country hurdlers and made for the freight yards, where they climbed under a John O'Brien and hugged the rods until the next town loomed up.

The yokel made a beef that got into all the local papers and sent the boys out to the track with the fish hook around the pokes. This made it tough for the cannons, who had to work rough to get a touch, so on the whole it was a tough week for the mob.

They say the carnivals are the darb, but their's so many cannons on the lots they have to wear badges to keep from friskin' each other. Also them yokel judges is gettin' hep to the slickers, and when they get one with his duke in somebody's jeans they throw the key away on him.

Of course, some of the towns is copesetty, especially where the boys have been rippin' and tearin' and cuttin' their bit up with the local authorities. But the guns claim you can't trust them, for in one town they was just hoppin' on a rattler after splittin' the coin with the chief when a flock of coppers nailed them and whipped them into the mayor's office. He wanted his bit, so they told him about the chief. The latter was sent for, but had a rotten memory when he arrived, so they had to slip the mayor the rest of their kale and get out of the burg.

To make it more Saratoga, the chief counters with a list of beefs from the local people, claimin' they was robbed of so much, so that before they got through they had about all the jack that this mob had collected since the season opened.

We have won a coupla games since I wrote you last, but we ain't gettin' no wheres, and if this bunch don't step on it before long I'm goin' to start rattlin' the can. They won't stand for nothin' but a winner in this town and the way we're goin' we won't win even general condemnation.

Be good.

Your old pal,
Con.

Band Leader Held on Overpayment of $1,000

Gene Cirina, orchestra leader in Chin Lee's restaurant, seemed greatly surprised when Magistrate George W. Simpson held him in $1,000 bail for the action of the grand jury. Cirina was recently arrested by Detectives Pat Harty and Roger Meehan on the charge of grand larceny. He lives at 652 67th street, Brooklyn.

Joseph Hauptman, erstwhile teller in the Chelsea Exchange Bank, 48th street and Broadway, charged Cirina with accepting and not returning $1,000. Hauptman cashed several checks for Cirina, totaling $1,295. Hautman asserts he gave the little band leader $2,295.

Cirina stoutly denied he received the extra "grand." Hauptman is said to have been fired after he made his error known to the bank officials. He discovered his mistake several hours after the transaction on June 24, last.

Hauptman visited Cirina at Chin Lee's three times and explained he had given him $1,000 too much. Twice Hauptman was accompanied by bank officials and once by the sleuths. Cirina stated he never received the extra money.

A lengthy hearing took place. Cirina was represented by Samuel Okin, and the prosecutor was George Hall. Okin ably defended Cirina, but to no avail.

Hautman produced a witness who testified he saw Cirina receive more than what his checks called for.

Paid Off in Bank

"I went to the bank with my entire orchestra of 17 men," testified Cirina. "They stood alongside of me when I received the money. I took it from the teller's window (Hauptman) and placed it on the table nearby, where I counted it, watched by my entire orchestra.

"My salary of $195 I kept after paying off my boys," said Cirina. "At no time was I out of the vision of Hauptman and the members of my orchestra," said the defendant.

Mr. Hall asked one of Cirina's witnesses if he could have seen if Cirina had placed any of the money in his inside pocket. The witness said that this was out of his vision. It was undoubtedly this element that the court decided the grand jury should hear the facts.

Okin sought to place on the stand a representative of the National Surety Company. "Your Honor," said Okin, "a mysterious loss of $99 occurred in this same bank recently and the loss of $1,000 charged against my client may have occurred in the same fashion," said Okin.

Magistrate Sarcastic on Whalen and Headquarters

Brooklyn, July 23.

Joseph Baumgarten, vaude actor, was arrested in the Tivoli, charged with the possession of two revolvers.

Detectives entered his dressing room and found the two guns. Baumgarten claimed they were used in his act.

When the case was called the detective who made the pinch was not present. Magistrate Hirshfield asked for the dick and was told he was attending the line-up in police headquarters.

Said Magistrate Hirschfield: "What is he doing there, pinning a rose on Commissioner Whalen?"

Hirshfield has been socking the cops for many months from the bench.

Baumgarten was held for Special Sessions.

Square's New Inspector

In the recent shakeup of Police Inspectors and deputy inspectors, Commissioner Whalen placed Inspector Patrick (Paddy) McCormick in charge of the "Main Stem" district. McCormick succeeded Inspector Joseph Loonan. Deputy Inspector Edward Lennon, Loonan's chief aid, was supplanted by Deputy Inspector Alex Anderson.

Inspector McCormick comes from the upper East Side. Anderson had reigned in Brooklyn. Both men are feared by racketeers and grifters. McCormick started right off with the help of Anderson and cleaned out at least a dozen questionable "take" joints.

Speakeasies and joints seem doomed. McCormick plays no politics.

Hangouts where gamblers and "sharpshooters" have made their headquarters have already received notice to vamp.

There is no doubt there will be less target practice in Times Square hereafter.

Man Shot Arrested For Holding Out on Facts About Girl

An odd case came to light in West Side Court when John Gibbons, 24, 2250 East 19th street, Brooklyn, was arraigned before Magistrate Simpson on a charge of aiding and abetting the commission of a felony and he was held in $1,000 bail for the grand jury.

On the night of July 6 Gibbons was standing at 94th street and Broadway waiting to keep an appointment with a girl friend. Suddenly a taxicab drew to the curb and out stepped a fashionably dressed woman. She walked directly toward Gibbons, opened her purse and drew a gun and fired a shot.

The bullet struck Gibbons over the heart and the woman hastened to the taxicab and was driven away. Gibbons got into another cab and was driven to Coney Island hospital. There he was refused treatment and he went to Kings County hospital.

Detectives Ernest Rice, West 100th street station, was notified. Gibbons told him the woman who shot him was Marillyn Sisk, an entertainer of 122 West 114th street. Rice went to the address and was unable to find anyone of that name or description.

Gibbons insisted that that was the only address he knew. Later, when Gibbons was released, Rice arrested him. Rice said he believed Gibbons knew more about the case than he had told.

This one of the very few times that this section of the law has been applied to a person who has been a victim of a felony.

C. R. CHADWICK HELD

Alleged Actor Charged With Restaurant Hold-up

Charles Raoul Chadwick, 20, of 518 West 134th street, an actor, out of work, was indicted by the grand jury for robbery in the first degree as the result of a hold-up of a restaurant at 3415 Broadway on the early morning of July 3. Chadwick pleaded not guilty to the indictment and was remanded to the Tombs for trial by Judge George F. Donnellan in General Sessions.

The complainant against Chadwick is William Willett, counterman, employed in the restaurant. Willett claims that while he was alone in the place Chadwick entered and drew a revolver. He ordered the counterman to hand over whatever money was in the register. Willett gave up $53.

The actor ran out of the place with Willett after him. A block away Policeman John Burgoyne stopped him by firing three shots over his head. According to the officer, Chadwick admitted the robbery, stating that he had been unable to obtain work, and his wife was in a hospital.

Envious Women Usually Behind Nite Club Troubles and Brawls

Singing Waiter and His Girl Killed by Lover

Albany, N. Y., July 23.

Albany's night life has been given a severe jolt as the result of two recent murders in which night club attaches were involved. Subsequently the mayor has ordered an investigation of the activities of the activities of habitues and operators of clubs. A special effort is to be made to drive out the undesirable element making headquarters in basement dives and cabarets. One club in Renesselaer has been closed.

The official ultimatum was issued last week soon after a double tragedy in a rooming house in Eagle street, a block from police headquarters, when a singing-waiter was killed and his sweetheart, a night club entertainer, was critically wounded by the girl's crazed lover. The dead man is Matthew O'Donnell, 27, who had worked in the Silver Slipper and the Romana club and other night clubs in and near Albany. He was shot three times in the head and heart. His sweetheart, Alice Pickerell, 20, formerly of Amsterdam, was a night club entertainer and had worked at the Romana club. She is in the Memorial Hospital with six bullets in her body and is not expected to live.

Police are seeking, in connection with the murder, John Bersch, 25, of Brooklyn, former postal employee. From Miss Pickerell, who formerly was a Salvation Army singer, and from her mail, police learned that the girl had received money from Bersch and had met him on several occasions in New York, but later tried to avoid his attentions.

Fires Nine Shots

The slayer came to Albany from Brooklyn to visit Miss Pickerell. He became enraged when he saw another man in a room with her and fired nine shots from an automotac at them.

O'Donnell died within a half hour. The slayer is at large.

O'Donnell and Miss Pickerell had lived together at the rooming house for two months as man and wife.

Within the same week Dominic Colorice, former owner of the Ramona club, gambler and diceman, was killed in a duel with two other men on the outskirts of this city. His companion, Andrew Cacchione, was wounded in the hand. Morris Green and Samuel Berlinski of Brooklyn are being held on murder, second degree, charges as the result. The shooting is said to have been over an insult made to a girl companion of Colorice's by Green.

Saturday the Ramona club, formerly the Pig's Ear, at Rensselaer, was closed and a number of other night clubs were raided by dry men, while police were delving into their activities.

The destiny of cafe business and nite club business is controlled by gals. According to one of the nite club ladies most of the fights and disagreements in the nite club racket are created by the women or steamed up by them.

The leading ladies or wives of the proprietors in different cafes are the female czars of these resorts, the girl claims. The places are run according to their say so. Acts are run to suit her; business is not done with anyone she taboos; no one goes into the club unless she O. K's. them; a dancer can never get into a club where the commanding lady is also a dancer nor a singer if the lady in command is a singer.

Internal friction starts if a snappy looking dame comes in, given a good spot on the bill and starts competing with the main damsel.

The clubs are even built and furnished to suit the tastes of some woman who currently holds the reins. When she gets sore the fireworks start.

As most of these girls have their own following, if they are competed with by a newcomer or displeased with the management of the nite club they rule, they walk out on the proprietor, taking their wine buyers along, install themselves in some neighboring cafe and rivalry is set up between the places.

Always Disagree

As these girls are always finding something to disagree about, always shifting and changing about setting up new strongholds for themselves, the cafe business has become a network of rivalry and dissension.

All the gals in the nite club racket are out to make the bosses these days. Bitter rivalry over owners of cafes is constantly going on amongst the girls, who with their own following of spenders seek to get themselves in strong and run things to suit themselves.

Under this feminine regime things can't run peaceably in the clubs, says the wise informant. Scraps are always occurring and more often over a woman or something she has cooked up, as often as over illegitimate liquor or gang differences.

When any trouble or disturbance brings police interference the girls get off scot free.

It simmers down to "find the woman" and this is seldom if ever done.

Barney the Cop Must Cop the Boiler or Else

Imbued with the mazda lane spirit of ballyhooing, Bernard J. Steger, better known as Barney the Cop, is erecting a sign on the corner of Broadway and 46th street, which is his beat, reminding the Broadwayfarers of the New York Evening Journal's popularity contest.

The Hearst evening paper is giving away a $1,500 auto for the most popular policemen in the metropolis' precincts, and Barney is out to cop the boiler.

Bernard J. Steger, badge No. 1168, traffic squad B, is his official designation.

There is a Mrs. Steger, some 10 or 12 young Stegers, and had a '23 Ford which finally collapsed recently. Hence Barney kinda needs a new bus.

If all the Broadway bunch that promised to clip the Journal coupons for Barney go through with it, it looks like a cinch for Barney, the Cop.

4th Man Involved in Chanin Theatre "Frame"

A third defendant of four indicted for robbery in the first degree in connection with the theft of $7,000 from the box office of the Chanin theatre, June 14, pleaded guilty to attempted grand larceny in the first degree in General Sessions. He is Nicholas Buchicchio, 20, alias Dick Mason, a musician, of 245 East 13th street. The other two who pleaded guilty were William J. Degan, 19, 434 West 48th street, assistant treasurer of the Chanin, and Thomas Reid, 18, clerk, of 109 West 49th street.

All were remanded to the Tombs for sentence July 29. Each can receive a term of from two and one-half to five years.

The fourth man indicted, Robert Picket, 19, clerk, of 4125 48th street, pleaded not guilty to the charge and was held for trial.

The complainant against the four men was Ernest MacAuley, manager of the Chanin. According to Assistant District Attorney John Martin, who recommended the acceptance of the pleas, Degan had a part in the planning of the holdup. It was arraigned that the theft should take place while Degan was alone in the box office. The others, in order to make the holdup of Degan appear real, struck the assistant treasurer over the head and seized the money. All were arrested on descriptions given to the police by persons in the vicinity of the theatre at the time of the occurence.

On the Square

Bruce Reynolds Not Personally Conducting

Unfortunately, Bruce Reynolds, the author, is not to personally guide the party of Americans on a unique trip to Paris as reported last week. As a literary authority on Paris, Mr. Reynolds lent his name to the enterprise. One of his many books, "Paris With the Lid Off," gives him the authentic label for seeing Paris as iz and should be.

A 30-Foot Yacht Cruise

Jim Carroll and a large party were at the Madrid the other night and a fellow at an adjoining table invited Carroll's party for a yacht cruise over the week-end. Fifteen guests went home for suitcases and change of clothing. Most of them returned and boarded the yacht.

They found no place to sleep except two little bunks hardly large enough for Little Billy. At dawn the boat pulled out and the anchor accidentally fell into the water 30 feet from the dock in the Hudson. It stuck and couldn't be raised. Boat remained until noon when a barge passed and picked up the mob.

The 30-foot cruise breaks all short distance records.

Heat Closes Colored House

Up in Harlem, the black belt, the closing of the Lincoln theatre, catering to Negroes exclusively, because of the heat is looked upon as one of the most unusual things theatrically in a decade. It is the first time such a thing has been recorded among the New York colored theatres and perhaps the first instance of the kind even among the southern chain of negro theatres.

Biz has been off at the Lincoln, but it crumpled completely when the pavements began to burn in that section.

Plugging Orange Juice Into a Diet

The orange-juice gag will be the next big diet move in the fad market. The orange growers, miffed at the grapefruit inroads on their wares, and under the impression that the citrus boys' press-agent high-pressured the 18-day diet into fame, have gone about their ballyhoo scientifically.

They have medicos' testimonials endorsing orange juice as an anti-cancer, anti-dental trouble and anti-dandruff aid.

High Rent Quick Easer

Schulte couldn't stand the Columbia theatre corner at Broadway and 47th street being boosted from $12,000 to $48,000 annually in rent but seemingly the orange and pineapple drink racket can. The stand formerly next door to the Columbia theatre has been extended to take in the former cigar store's corner. Another tenant on the premises for many years, eased out by Walter Reade's tilt in rent, is the stationery shop on the other side of the theatre entrance, now occupied as a haberdashery shop.

A Canary Carer

Woman who boards canaries during the summer is charging patrons $3.50 a week for her services. Claims to be familiar with all ailments of feathered pets from toothache to broken leg.

Hearst's Coast Ranch

Ranch owned by William Randolph Hearst on the West Coast is said to have cost to date approximately $13,000,000, containing dwellings divided up into 40 suites each.

Square's Electric Signs Dark

It's getting dark along Broadway with several choice electric sign locations bare of any advertising. Most conspicuous of the advertisers missing from the main stem these days is Universal Films. That producing company for some time maintained four electric light displays at conspicuous spots and plunged heavy in lighting expense.

Two electric signs on the I. Miller Building at 46th and Broadway

(Continued on page 72)

NEW YORK THEATRES

Ziegfeld Thea., 54 St. & 6 Av. Eves. 8.20. Cooled by Frigidaire.
MATINEES THURS. & SAT. HALF PRICE
ZIEGFELD SHOW GIRL
with RUBY KEELER JOLSON
Clayton, Jackson & Durante

EARL CARROLL Thea., 50th St. and 7th Ave.
Mats. Thursday and Saturday
EARL CARROLL'S
"SKETCH BOOK"
New Revue of Laughs and Beauties
By EDDIE CANTOR
Featuring WILL MAHONEY
WILLIAM DEMAREST
THREE SAILORS
56 PRIZE BEAUTIES

PLAYHOUSE W. 48th St. Evs. 8:50 Mats. Wed., Sat., 2:30
STREET SCENE

A THEATRE GUILD PRODUCTION
THE **Camel** Through the Needle's Eye
GUILD Thea., W. 52d. Evs. 8:50 Mts. Th. & Sat., 2:40

WARNER BROS.
100% Color Singing Picture
ON WITH THE SHOW
2:45-8:45
Extra 6 P. M. Show Sun.
REFRIGERATED
WINTER GARDEN
B'WAY & 50th ST.

Keep COOL at the Refrigerated
CAPITOL B'way & 51st St. Midnight Pictures Nightly at 11:30
Clarence Brown's TALKING production
WONDER of WOMEN
A Metro-Goldwyn-Mayer Picture with
LEWIS STONE, PEGGY WOOD, LEILA HYAMS
On the Stage—YACHT PARTY, a Revue featuring DAVE SCHOOLER and the melody-mad Capitolians.
CAPITOL GRAND ORCHESTRA
Mammoth Cooling Plant

WORLD'S LARGEST COOLING PLANT
ROXY 50th St. and 7th Ave.
Dir. S. L. Rothafel (Roxy)
JANET GAYNOR in Their First TALKING PICTURE
CHARLES FARRELL
William Fox Production
LUCKY STAR
Directed by Frank Borzage
On the Stage—DANCE OF THE HOURS

A Stanley Co. of America Theatre
STRAND MARK Dir. WARNER Bros. B'way & 47th St. Deluxe Midnite Show, 11:30
70 degrees COOL
July 27, 2nd Week at STRAND Prices
WARNER BROS. Present
NOAH'S ARK
with DOLORES COSTELLO
A Vitaphone Talking Triumph

F. F. PROCTOR'S
DE LUXE SHOWS
NEW EAST 86th St. THEA. COR. LEX. AVE.
Wed. to Fri., July 24 to 26
William SEABURY & Margaret IRVING
HARRIS & RADCLIFF
DOROTHY MACKAILL
and JACK MULHALL Talk in "Two Weeks Off"
NEW EAST 58th St. NEAR 3rd AVE.
COURTNEY SISTERS
California Collegians
DOROTHY MACKAILL
and JACK MULHALL Talk in "Two Weeks Off"
Continuous Noon to 11 P. M. Low Prices
These Theatres Cooled by Refrigeration

Chatter in Loop

FUTURE BIG SHOTS

Gordon Foley

In 36 years Gordon Foley has leaped from bellhop to manager of the Eastgate hotel. In another 36 years he should be able to afford a bicycle.

Foley is well known to most of the actors and hoodlums in Chicago, and his hotel is filled with acrobats who will pay off as soon as the sound craze dies. The debts are secure as far as Foley is concerned, because if the sound craze doesn't die the acrobats will, and Foley has group insurance for the mob.

Foley's many years as a bellhop gave him a keen insight into the habits of his ilk. Asked what a bellhop thinks about, he said: "That depends. If it's morning, he thinks of lunch; and if it afternoon, he's too tired to think. Many a gal has been saved from a bathtub death by bellhops who were not too proud to stoop at a keyhole."

Hopping bells in hotels all over the country made Foley a pastmaster at recognizing rings. A slow, lazy ring is a call for ice water, Foley has learned, while a quick, jerky clang is caused by the desk clerk's increased pulse beat when a gossip hints the house detective couldn't be wrong on the third floor.

In his bellhop days Foley made only one serious error in judging rings. He interpreted an irritable, persistent clanging as a command to bring Mrs. Whistle an extra bar of soap for Saturday night. He came downstairs to find the hotel safe cleaned while the burglar alarm kept going.

After bellhopping, Foley became chief of service at the Neal House in Columbus, O. He was traded to the Sherman House, Chicago, for two janitors and a drawing chambermaid. He stayed there until the Eastgate opened. Starting as assistant manager, he became manager within a few months by hinting he knew someone with a new hotel idea.

Foley is married, and the proud overlord of a 20-pound dog that wouldn't bite a burglar dipped in catsup. Foley used to call the mutt "Angel Eyes," but changed it to "Getup" because "Getup" worked two ways.

As has been predicted, Foley should be able to afford a bicycle in 36 years. If he doesn't "Getup" has promised to have pups and let the overlord go into vaude with an animal act.

Inaccurate Biographies

EMIL STERN

Emil (Itellya) Stern, general manager of Lubliner & Trinz picture houses in Chicago, comes of poor but surprised parents. He is what passes in Chicago as a success. He is 39 and has a boy named something who goes to college and writes home for money.

Itelya started in show business as an assistant manager. He has purchased a ticket for one of the L. & T. houses but found that he couldn't use it because it was his bath night. So Itellya went to the house manager after the cashier had refused to refund his money.

"I tell you," said Itellya; "it is folly for you to withhold my money."

"We've got to hit $350 this week," retorted the house manager, "and we can't do it by giving profits away."

"If you don't give back my money," said Itellya, "you won't hit $12.50 next week. I will placard the whole neighborhood with signs reading: 'This theatre is unfair to orthodox labor.'

"Ho!" said the house manager. "See if I care?"

"Further," continued Itellya, "I will call a mass meeting of just a few of my relatives in this neighborhood and advise them of your ruthless practices."

"How many relatives have you?" asked the house manager, his ears twitching excitedly.

"Do you know the Goldmans, the Frieburgs, O'Connells, Balabans, Krausmeyers, Johnsons, O'Tooles, Finchleys, Maxwells, Four Marx Brothers, Eight Flying Ginzbergs and the 500 from Death Valley?"

"Yes," gasped the house manager.

"Well," said Itellya significantly.

"You're hired," said the manager. "You're assistant house manager at

(Continued on page 61)

SARANAC CHATTER

Saranac, N. Y., July 20.

A canvass of people at the N. V. A. Sanatarium here into what the show people here did before they went footlight, brought these answers; Charlie Church, cigarmaker; Tommy Lyons, a brewer; Charlie Quinn, in the fish business; Andrew Maloney, newspaperman; Russ Kelly, clerk; Harry Clark, waiter; Bobby Hatz, drug clerk; Al Hunter, tailor; Al Pierce, usher; Tommy Abbott, messenger boy; Mike Murphy, Newark, N. J., cop; Lawrence McCarthy, piano tuner; Larry Lawrence, carpenter; Ford Raymond, wood carver, and Eddie Voss, horse trainer.

A new patient at the San is Mrs. Anna Mae Powers, of Powers and Powers, dance team. Not very ill, but wants a rest and it will do her a world of good.

Adirondack Players extend the glad hand to all resident NVA's through Manager Casey. Pontiac theatre feels otherwise about it.

Harry (Juggling) Barrett has the peanut and ice cream concession at the ball park here. Since the season opened it has rained about every other day when there was a game.

Little Mary Brading, after two weeks in bed, is sufficiently improved to be up and about.

Pat Casey said, "If we save one life out of a thousand, our efforts have not gone to waste." Pat is right. That's why a laugh in Saranac is worth a million laughs any other place.

Olga Kalinin, Anna Mae Powers, Mickey Walsh, Fred Rith, Tommy Lyons, Al Hunter and Mary Brading are at the N. V. A. Sanitarium.

Eddis Voss and Dick Kuni sport a 1924 Ford sedan. Charlie Ward is doing great.

David E. Mavity is at the San. Formerly at the Great Lakes theatre, Buffalo. Lee Baruch, with the Loew circuit, visited by David Bernstein and L. K. Sidney, Loew executives. Lee is now at the temporary N. V. A. San, 72 Park avenue.

Mrs. Harlan Dixon paid a visit at the San. to see her sister, Mrs. Anna Mae Powers, 80 Park avenue.

Mack Hanley, under the care of the N. V. A., is not doing so well, a cheerful letter would help a lot. 109 Roberta avenue, Riverside, Calif.

Tommy Lyons, a bed patient, was visited by his wife, who autoed it from Chicago.

A few more Sophie Tuckers to come up and see us and we will all get well.

Bobby Hatz, Al. Hunter, Charlie Quinn and Dick Kuni are all on exercise, makes one feel good to see those four huskies sporting their canes (canes furnished by Mickey Walsh).

Andrew Moloney, who returned here two weeks ago, is now up and at it. He has a new corona.

Dorothy Jolson, of "Lovely Lady," is at the Northwoods Sanitarium doing very well. Daughter of Grace Harvard.

Mrs. Francis X. Donegan won the golf tournament with a gross score of 156. Handicap 100, net score 56. Others in tournament were Mrs. Richy Craig 132, handicap 72, net 60, and Mrs. Gilbert, gross 118, handicap 39, net 79. Played at the Saranac Lake Golf Club.

Write often to those you know in Saranac.

Largest Bar in Town Next Door to Friars

Members of the Friars' Club crowded their windows to watch a gang of Senegambian prohibition agents raid an alleged speakeasy next door. The raid occurred in the afternoon. Raiders carted beer and assorted liquors to moving vans.

The raided premises are on the ground floor and basement, according to the agents. A sign adorned the door reading, "Green Room Grill." It is known as the largest bar in Manhattan, with six barkeeps working on all cylinders.

When the raid occurred 200 persons were in the place. The raiders displayed their credentials, and an exodus was ordered.

A professional bondsman, Benny Green, appeared on the scene almost immediately after the raid to bail the prisoners. They were charged with possession.

Judge Goldsmith Okayed By N. Y. Supreme Court

Supreme Court Justice Mullan approved the appointment of Hon. Frederick Goldsmith as a municipal judge by Mayor Walker, when he denied a motion for a temporary injunction to restrain the comptroller from paying the salaries of recently appointed judges.

The Citizens Union, self-constituted body, composed mainly of Republicans, attacked Judge Goldsmith's appointment to the bench on the grounds the law provided that the Mayor would have to appoint a man of the same political faith as the judge whom he replaced.

Judge Mullan ruled that the provision was unconstitutional and must be disregarded. He further stated that he could find nothing in the record to indicate that Judge Goldsmith was appointed for any reason other than his fitness and ability.

The decision was considered of importance in legal and political circles as Justice Mullan is not affiliated with Tammany Hall.

SMALL-TIME TRICK

Arrests Over Cigar Order — Used Doctor's Name; Doc Out of Town

Phil (Red) Kessler, 27, of 1529 Clinton avenue, Bronx, operator of cabarets, and Hyman Schwartzman, 25, of 355 Midwood street, Brooklyn, were freed in West Side Court on the charge of petty larceny.

The pair were arrested with George Ruth, 25, of 618 51st street, Astoria, L. I., by detectives Clarence Gilroy and Frank Harkins of the West 47th street station. Ruth is to have a further hearing.

A representative of Faber, Coe & Gregg, 206 West 40th street, manufacturers of cigars, was the complainant. The cigar firm received a phone message to bring several packages of "Corona Coronas" to the check room of the Plaza Hotel.

The voice stated that a doctor, patron of the cigar firm, desired the cigars. The firm ascertained that the physician was out of town. Ruth soon appeared and is quoted as saying that the doctor sent him for the package. He was arrested.

(Red) Kessler and Schwartzman were nearby. They denied any knowledge and chimed "We were just asked to take a walk by Ruth." Kessler managed the Mogodor nite club when the proprietor mysteriously disappeared with his wife's gems and was found in Atlantic City after the dailies had given wide publicity to the account.

Fifteen trunks and suitcases piled in front of the Park Central hotel were returned to one of the penthouses there when a young woman about to step in a cab suddenly cried: No, I don't want to go to Europe. "Baggage Room crew said: "You better go, you'll have a good time." The girl changed her mind again and went to the pier, but when half-way up the gangplank, she wrung her hands and cried so everybody could hear: "No, if I go to Europe I know I'll marry him." She returned to the Park Central.

After the Theatre

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LOUIS SCHWARTZ, Managing Dir.

Uncommon Chatter

By Ruth Morris

At the Palace

Wm. Munn and Co. in a dramatic playlet, vintage 1857. Would be just as funny, if not funnier, if the cast took it more seriously....Albert Carroll in a group of camec impersonations—the best ones of Mmes. Fiske, Barrymore and Wright ....Joe Moss and his Hotel Astor Orchestra—good enough music, may be, but no style....Charles Ray. Something awfully juvenile about his performance—and very likeable ....Frances Williams in a modish blue dress that looks like the devil ....Cunning dress but not for Frances. She has a charming manner and a delightful way of taking liberties with tempo....second costume much better—a black organdy with perky white fluted collar.... Ray and Harrison, starting disagreeably with rather cheap comedy, but ending in a riot of pure and beautiful hokum. Comedy toe-dance is a lulu....Dave Apollon with a terribly cute Russian dialect ....Mlle. Neva in an excellent acrobatic dance. Danzi Goodel in a cunning eccentric dance with lots of style....Apollon has an awfully likeable personality and is a swell entertainer.

At the Paramount

Presentation, "The Garden of Love," opening with a love-song that has a surprisingly energetic tempo considering the languorous background....Good precision number in darling rose and green costumes....Soprano has a nice fresh voice when she doesn't force it.... Comedy pair, doing love scenes of different nations, the changes effected on a small revolving platform in center stage....No programs this week and Paul Ash doesn't seem to be around to do the announcing....Where is the Ash, anyway? About time for him to appear with a band number.... Opening to full-stage for a Torch ballet. Rather appropriate that, Torch-bearers in the Garden of Love....Ballet preludes the coming to life of a pair of statues in center stage....Poor Pygmalion .... His Galatea would come to life today and turn out to be just another adagio dancer. This team's work very graceful and fluent....Hobo ballet, which never fails to be funny ....judicious cutting would make this one funnier....The Maestro still missing. It's the great Paul Ash mystery....Comedy duo back for chatter funny though punny.... And so into the finale. Presentation has good elements, but they don't fit together somehow....Maybe that Ash's back in the pit. Yes, sir, 'tis.

At the Roxy

Opening with "Dance of the Hours." Tremendous beauty to the softly draped background lighted magnificently. After that eloquent simplicity, production goes ultra-movie house, with the day-time suite arriving in too-bright colors and sun-flower head-dresses. Night completes the effect by ascending from the cellar on an elevator.... Horrid, but audience likes....Patricia Bowman's costume a lovely thing, shading from white to blue ....Berinoff and Eulalie in slow, precise adagio work and costumes more al fresco than customary at the Roxy....All in the name of Art ...."Melange Italienne" with a huge, puffy-cheeked chef painted on a black velvet background....Nice dance routine, worked out in lovely colors....A pretty kitchen bouquet ....Finale perfectly swell....top of a casserole painted on the backdrop is raised, permitting the Roxyettes to roll out as bunches of spaghetti....Illusion awfully good and the costumes perfectly darling.

No No. 2 "Seventh Heaven"

The Fox Studio did its best to make No. 2 "Seventh Heaven" out of "Lucky Star," the latest flicker for Janet Gaynor and Charles Farrell. It has all the elements contained in the former success, including a catch line: "Ain't I Grand?" And it's much more soupy with cute sentiment.

Its plot failed to convince its audience Saturday afternoon, used as that audience must be to synthetic saccharine and camera action. When the crippled hero, fired with determination to rescue the heroine, not only walked but struggled through sleet and snow to the railroad station and kay o'd the villain, the spectator reaction was decidedly frivolous. It was, indeed, to laugh.

Light and Silly

"Twin Beds" is a light and silly little picture that makes no great demands on the intelligence of its audiences, but rather, pre-supposes a blissfully moronic mind.

Zasu Pitts comes nearest to being amusing. Her flat voice and sad, drawn face earn easy laughter. Patsy Ruth Miller photographs nicely, and is good enough in a stupid role.

Nor is the "Fall of Eve" (in which Patsy Ruth is also featured) any contestant for academic honors. It's all pretty silly.

Gilda's Hopeless Role

It's rather difficult to decide just what the producers of Gilda Gray's "Piccadilly" hoped to do for their star, but they've succeeded in giving her a dismal return to the films. Her part, aside from being inadequate, is bound to hurt her reputation as a dancer. As Mabel Greenfield, a passe entertainer at a London night club, she not only loses the man she loves, but is also robbed of her popularity with the night club habitues. The impression of her failure is never overcome, and her own performance in the dramatic sequences fails to surmount the effect of blah. The surprising thing is that Miss Gray ever accepted so undesirable a role.

Her stage gowns are of the familiar type, with fringed skirts and towering feathered head-dresses, and other costumes are of the ultra vamp type. Anna May Wong plays a slinky-eyed Chinese schemer excellently — which means slightly nauseatingly.

Raquel in Wrong

The celebrated Raquel Meller appeared last week at the Cameo in a film called "The Oppressed," which detailed interestingly enough the trials of the Spanish Inquisition in the Belgian lowlands. With the exception of several sequences, in which her pantomime was most eloquent, la Meller's acting relied strictly on old-school technic, complete with chest-heaving and flut-

(Continued on page 73)

Band and Orchestra

(Continued from page 57)

Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Markey, R., Palace de Dance, Hill St. and 6th, L. A.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach, Cal.
May, Hugh, Tacoma P., Covington, Ky.
Mayo, Eddie, 89 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit.
McGowan, H., Rice H., Houston.
McGowan, Loop, c-o M. C. A., Paramount Bldg., N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McKinney's, Edgewater B., Detroit.
McMurphy, Geo., Balboa Pavilion, Balboa Beach, Cal.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Melia, Wm., 91 Edwin St., Ridgefield Park, N. J.
Melson, Chas., Stanley T., Jersey City.
Memphisonians, 92 S. Main St., Memphis.
Menge, M., El Patio B., L. A.
Merrill, Milt, Swanee Club, N. Y. C.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyer, Vic., Butler H., Seattle.
Meyerinck, Herb., Alhambra T., Sacramento.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, c-o M. C. A., 1501 B'way, N. Y. C.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Hunter Is. Inn.
Morey, Al, Worth T., Ft. Worth.
Morey, Jack, 99 Westfield Rd., Holyoke.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Mel, Piccadilly H., N. Y. C.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawaii.

N

Novit, Jules, Parody, Chicago.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Nichols, Red, c-o M. C. A., Paramount Bldg., N. Y. C.
Noble, Johnny, Royal Hawaiian and

O

Octavet Orc., 35 Duffield St., Brooklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 20 W. 43d St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paleman, Dan, Black Cat R., N. Y. C.
Panico, Lou, Cinderella B. R., Chicago.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Payne, Al, 469 Meigs St., Rochester.
Pearl, Morey, 263 Hunting Ave., Boston
Peck, Jack, 801 Keenan Bldg., Pittsburgh.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Park Central H., N. Y. C.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Raitano, A., 5417 New Utrecht Ave., Brooklyn.
Randell, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Rawden, Bill, Palace H., S. F.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Coconut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., Fred Rich, 745 7th Ave., c/o Taps.
Rickitts, J. C. Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Rodemich, Gene, Metropolitan T., Boston.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., C-O. N. B. C., N. Y. C.
Roman, Joe, 105 Winter St., Portland, Me.
Romanelli, I., King Edward H., Toronto.
Romano, P., Roseland, N. Y.
Rose, Irv., Statler H., St. L.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, Bamboo Inn, Chicago.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rupoli, Carl, Riverview B., Chicago.
Russell, B., King Cotton H., Greensboro.
Russo, Don, Wil-Shore, Chicago.

S

Sanborn, Ed., Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Schmitt, Fred, Rialto T., Denver.
Schooler, Dave, Capitol T., N. Y. C.
Schubert, Ed., 24 Arthur St., Lawrence, Mass.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scott, Frank, 284 President St., B'klyn, N. Y.
apolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, President H., A. C.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, c-o M. C. A., Paramount Bldg., N. Y. C.
Severi, Gino, Granada T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass.
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, c-o M. C. A., Paramount Bldg., N. Y. C.
Silverman, D., Missouri T., St. Louis.
Silvertown Cord, c-o M. C. A., Paramount Bldg., N. Y. C.
Simons, Seymour, Hollywood T., Detroit.
Smith, LeR., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit.
Smolin, S., 160 W. Buchtel Ave., Akron, Ohio.
Scuders, Jackie, Olympia H., Seattle.
Specht, Paul, 1585, Broadway, N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn.
Spitalny, Phil, Pennsylvania H., N. Y. C.
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Neb.
Stafford, Jesse, Palace H., S. F.
Stark, Ferdinand, Curran T., S. F.
Steppe, Norman, Shadowland C., San Antonio.
Stern, Harold, Alamac H., N. Y. C.
Stevens, Les, Castillian Royal, Pelham, N. Y.
Stevens, Perley, 253 Huntington Ave., Boston.
Steward, Sam, Black Cat C., Columbus.
Stock, B., c-o T. Shayne, 1576 B'way, N. Y. C.
Straub, Herb, Buffalo T., Buffalo.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Straight, Chas., Variety, Chicago.
Sutherland, Lee, Flor d'Italia C., S. F.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, Senator T., Sacramento.

T

Taylor, H., 1015 Chestnut St., Phila.
Taylor, Jack, Ambassador H., L. A.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Terry, Thelma, c-o M. C. A., Paramount Bldg., N. Y. C.
Thaviv, 1739 Straus Bldg., Chicago.
Tierney Five, Rittenhouse H., Phila.
Tracy-Brown, Ad Sell R., John Tipaldi, 745 7th Ave.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Vagabonds, Oriole Terrace, Detroit.
Vallee, Rudy, 10 E. 60th St., N. Y. C.
Van Surdam, H. E., Statler H., Buffalo.
Van der Zanden, Ambassador H., N. Y.
Veo, Harold, McAlpin H., N. Y. C.
Vescey, Armand, Ritz-Carlton H., N. Y. C.
Vorhees, Don, 325 W. 45th St., N. Y. C.

W

Waite, Fred, Samovar, Chicago.
Walker, Ray, 466 Washington Ave., Brooklyn, N. Y.
Warner, Sol., Davis H., Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Warin's Penn., c-o J. O'Connor, 1697 B'way, N. Y. C.
Watson, Monk, Grand-Riviera T., Detroit.
Webster, Claude, Tearle Bldg., San Diego.
Weede-Meyer Orc., c-o M. C. A., Paramount Bldg., N. Y. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, c-o M. C. A. Paramount Bldg., N. Y. C.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee
Whidden, Ed, 125 Dikeman St., Brooklyn
Whiteman, Paul, Universal City, Calif.
Whitmer, Ken., Paramount Hotel, N. Y.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Winegar, Frank, Dance Box, Phila.
Wittstein, Eddie, New Haven.
Wolf, Rube, Loew's State T., L. A.
Wolfe, Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wunderlich, F., 1669 Ocean Ave., B'klyn.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Young, L., 1855 Prospect Pl., Brooklyn.
Youngman, H., 882 51st St., Brooklyn.

Hollywood Styles

(Platform for the Week: Away With Pink Horsehair Hats!)

Not since the days of Marie Antoinette has civilization devised so grand a means for showing off women and their clothes as the Hollywood picture opening night. Conditions for display are ideal. Such a burbur, fanfare and to-do goes on that the audience is willingly browbeaten into doing its part for the magnificance of it all.

There are lights to illumine every rhinestone. There is the expectant hush as one's motor draws up to the entrance. There is the announcer to tell the radio world whom the motor just disgorged. There is the picture colony under the marquee to look, pretending they are not looking, trying to remember if they've seen that costume before. There is the rabble clinging to light posts, standing on soap boxes, pushing and straining on the other side of the ropes, to gasp, to applaud, to wisecrack.

Is there any wonder that the moment the opening is announced, immediately the femmes start plotting their costumes? They must look their best, each according to her lights. It is imperative to wear something new. Even husbands admit the necessity. The women must be fortified for their entrance by the soul-satisfying knowledge that no one has seen this dress before. Then they may walk through the lights into the theatre, heads high, with no little gnawing doubts to undermine their confidence in their loveliness. They must make the gesture of affluence, at least. They do.

When the great day arrives, beauty shops are swamped. There is an orgy of finger waving and facials. Customers are turned out carefully guarding their coiffures, permitting nothing to disturb them until time to leave for the circus. Gay, slightly hectic dinners are given throughout Beverly Hills. Everyone pins on her orchids. Everyone hurries. Everyone is late. It doesn't matter. Afterwards they can recount how absurdly tardy was their arrival. What fun!

Husbands always go with their wives to picture openings. Unmarried men choose their partners from the younger picture stars with an eye for radiant glamour and stunning effect. Everyone considers chiefly the pictoral quality of his entrance.

Nothing can surpass an opening for display, for vanity. It's a superb show. Exciting. Extravagantly splendid. Swell.

At the Studios

Gloria Swanson addicts will sigh contentedly when they see her in "The Trespasser," in an evening ensemble of black chiffon velvet. Costume is unmistakably Swanson in its slightly exotic chic and trim line stressing her wholly delightful figure. Frock has a hip yoke in back which ascends in front to the neckline. Long ends cut in one piece with the yoke trailing the floor on the sides. Skirt crosses in front to the tune of long in back, up in front. Short wrap's collar is tied in a bow, young but sophisticated. There are cape sleeves banded with chinchilla, and two ends hanging from the centre back form an amusing train. A costume so involved yet withal simple demands great clothes sense to put it over. Gloria knows how.

Bebe Daniels, cast as "Rio Rita" by RKO, is lusciously Mexican in a wedding dress of brocaded silver lame which she wears in the finale. Long princesse basque molding her figure has a circular white satin skirt lined with silver that swirls up suddenly at the side front. A mantilla of white satin edged with white fringe lends added grace to the costume, designed by Walter Plunkett.

Girls in the picture are dressed in costumes echoing the line of Miss Daniels, but in color. Black velvet princesse bodices contrasted with colored taffeta skirts and hats are effective as the girls parade up and down the staircases of the pirate ship set which is used for the finale. A splurge of movement, color and music, in lavish musical comedy style.

Kay Hammond, in Pathe's "A Woman Afraid," looks chic in a green velvet evening wrap that does the broad shoulder slim hip line well. A double upstanding shawl collar embroidered in crystals surmounts loosely cut raglan sleeves. Cuffs are banded thrice with fitch. Wrap is worn over a green satin dinner dress distinguished by subtle seaming.

Ann Harding's classical blondeness is glamourous in black tulle fashioning an evening dress worn in "A Woman Afraid." A ruffled fan shaped tulle skirt, longer in back, is attached to the princess bodice. Neck is embroidered in brilliants which cross in straps across the low cut back. A short velvet wrap has cape sleeves banded in chinchilla.

NEWPORT

Newport, July 20.

Last summer a precedent was established at Newport for smart dressing by Ina Claire. This season the standard is maintained by Madge Kennedy and Chrystal Herne, stars, respectively, of the first and second shows, oddly enough titled "The Happy Husband" and "The Contented Wife." Not only on the stage do these actresses wear modish attire, labelled "Fifth Avenue," rather than "Broadway," but also in private life, as when being entertained by William H. Vanderbilt, or by Mrs. Moses Taylor.

Baird Taken Up

On the second opening night Mr. Vanderbilt entertained a party of friends in his box, but he remained in the background. Stewart Baird, formerly an actor in musical comedy, but later attempting concert recitals, walked up and down the aisles to and from his front-row seat, bowing left and right. He has been taken up by certain hostesses of Newport, Mrs. Stuart Duncan and Mrs. Richard Worrall included.

Grand Ball

Mr. and Mrs. William Fahnestock, New York, millionaires, plan a grand ball at Newport in their splendid new mansion, replacing the old James Stillman property. Mr. Fahnestock is the uncle of Margaret Fahnestock, a great heiress, also of the Newport colony. This Washington belle divorced Sylvanus Stokes, Jr., and married Benjamin Holcombe, formerly of the navy. Stokes tried acting in pictures in Hollywood, and there married Patty Dupont, actress. Two Stokes children are with Mrs. Holcombe.

Waiting for the Normans

Newport expects Mr. and Mrs. Bradford Norman, Jr., to again add to the gaiety of the season. Last year Mrs. Norman was joint hostess at a costume ball with Mrs. Vanderbilt Church, who had not yet divorced Frederic Cameron Church, Jr. Norman's father is a wealthy Newporter, head of the local waterworks. The young wife was Dorothy Clark, who formerly danced at the Club Lido with Billy Reardon.

Mr. and Mrs. Edmund Grinnell are at their charming estate, Long Acre. She was an heiress, originally Anna Neill, and then Mrs. Eldridge. Edmund, who has friends in the show business, and sings at concerts, once had an opera produced in Europe.

Mme. Fely Clement once sang in opera. Later she went society. Of recent years she has been at Newport each summer, singing formally and informally. The whole colony is familiar with her repertoire. She is back again this season.

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15 YEARS AGO

(From Variety and Clipper)

John Bunny was the greatest comedian in pictures. Now he proposed an assault on vaudeville, heading his own road show.

The long talked of association of music publishers was at last a reality under the name of the Music Board of Trade, members agreeing, among other things, not to pay bonuses to acts for plugging numbers.

At the Palace they were giving away lemonade at matinees. Hammerstein's countered with gifts of chewing gum.

Famous Players took legal action against Biograph, charging that the latter company's reissue of old Pickford one and two-reelers injured the star's now magnified artistic reputation.

Charles E. Van Loan, promising fiction writer and Broadway playboy, in motor smash, received injuries from which he died some months later.

Poli's in Bridgeport took the initiative in the revival of old afterpieces, staging "Dutch Justice" with everybody on the bill concerned. Thereafter for a season or so the afterpiece was much used.

Governorship of Ohio said to hang upon the influence of the showmen. Gov. Cox, up for re-election, was said to favor censorship while his rival was for free screen.

London had turned from vaudeville to revues, but specialty acts were still booked in an introductory program. Now it was proposed to discard the turns altogether.

Loew's opened a branch booking office in Chicago in charge of Aaron Jones (Jones, Linick & Schaefer).

50 YEARS AGO

(From Clipper)

One of the toughest ring battles in British sport history took place near Glasgow for the Scotch championship and a purse of 20 pounds. Principals were Larry Rush and John Docherty. Contest went 51 rounds, during the last ten of which Rush was practically out on his feet. Referee finally threw in the sponge. Police had stopped the fight earlier in the day and had seized ropes, posts, etc. For the postponed mill spectators locked arms to form a ring.

Keeping baseball league percentages was a task. The Utica club disbanded in the middle of the season. All earlier matches were disregarded and the whole standing of clubs had to be rearranged. Springfield went down the list and Albany moved far up because of the games counted out.

Ada Rehan, later, for a generation the idol of New York theatregoers, was engaged for Augustin Daly's new company.

William H. Crane between legit seasons was installed as one of the two tambos in the minstrel show at the Boyleston Museum, Boston.

Advertiser offers a theatre of 1,200 capacity at the price of $25 for one night, $45 for two nights and $60 for three nights. Theatre was Lea's Opera house, Port Jervis, N. Y., town of 12,000 population.

Hanlon, Canadian, who had just won the English sculler's championship, returned to America and was greeted with a reception like the modern greeting for a channel swimmer. It took Madison Square Garden to hold the cheering mobs.

Variety on the Pan

By Sid Silverman

Hollywood, July 20.

If anyone does, Variety should know what happens to bad little boys. Everybody knows how bad it can be, but few know what has happened to it recently or in the past. Looks like it took Frank Tilley, a Variety writer who got a by-line by surprise, to tip it off.

Bad little reviewers are taken typographically to task in British film trade papers for panning British pictures. But before you start, don't get too rough with those cousins across the pond. Don't forget, cinema critics who have to sit through as many English-mades as they do are entitled to a grouch. Remember "The Flag Lieutenant." Difference is that they can drown their sorrow without fear of paroxysms, which entitles us to a two-minute rebuttal.

But if Variety is strong with bull, it's not John's. Between your London boy friends, Canadian girl friend, and Swaffer, it won't be long before St. Martin's Place will be out one tenant, and Jolo will have to go to work. Some good must come of it all.

Another Flop

So with 88 pages last week you had to put Hellinger on page one. Which means anyone who likes night clubs can sit on Variety's veranda. That Hellinger-Glad wedding was certainly spot news. One week before Page 1 in Variety. At least, it was to Seymour Felix, who learned of it from a 'phoned 6:30 a. m. straight message—and you know Seymour, just a lad who shudders at those sunrises in scenics.

See you're still letting the printers take it to fit. Foreign stuff all through the paper again instead of where it belongs.

And those rewrite demons. What is it—a conspiracy between that bunch and the proof readers to outfumble each other? Stuff reads like blindfold writing.

And why doesn't somebody, just for a change, try lightening up the tops of those pages? Boy, that black type! If the Coast office ever stops sending in single column boxes every page'll look like an ad for Jolson. The only thing darker than Variety is a Shubert sign when it's lighted.

Might also tell Greason to keep those $2 words out of his stock market story. Copy readers are probably urging him on, for as soon as they see a three-syllable word you can hear 'em sigh, "Ah, Mencken," and pass it without reading.

Just Plumb Lazy

Too, you're not doing a thing to those boxoffice yarns. Get a load of Boston down in the left hand corner of page 8. Libbey's too hot to put the "ing" and "ulation" on drawing population, and with you it's all right. That goes for Baltimore and Seattle as well.

Hughes still can't be annoyed finding out who's releasing the Kansas City pictures, and whoever's reading copy on him can't recall either.

You guys should all get together and see who can remember the dead line. For your information, and to stop the swindle sheet on such a gathering, it runs 40 feet east and west between 152 and 156 on west 46th street.

Have you ever stopped to wonder, stopped to ponder, stopped to think it's not you but Vance who would like to do this column?

Inside Stuff—Pictures

(Continued from page 20)

Publix (Par) from building in the New York territory meanwhile. The Par-Fox-Loew proposition is reported as Par suggesting the Loew franchise be cut down to a lesser period, within three years, with Publix meantime selecting theatre sites.

While William Fox is the commanding stockholder in Loew's, Loew's is being operated under its own guidance and wishes to make its own balance sheet showing. How far that will intervene in the desire of the Fox people to see their metropolitan suburban houses get a better break in the first runs hasn't as yet come out.

The entire New York situation appears most important to Warner Brothers as product sellers. So far as known neither Fox, Publix nor Loew's theatres have contracted for any Warner pictures for the new season, although the Warners to date have not announced its '29-'30 releases. Other indie producers are in about the same pickle for the metropolitan area, except Radio Pictures and Pathe. These two producers go into the Keith houses, with Keith's also holding a second choice franchise for New York with Paramount.

Universalites are not downhearted over the "Melody Lane" reception by the local critics which they volunteer is "the most universally panned picture." Two days after the barrages in type they said that the production was surprising them with its intake. Then they began likening it to "The Hunchback," recalling how that was put on the coals and yet took in $10,000 the last week of its initial Broadway run. One man got so het up on the subject of panning his boss' pictures that he declared, without coughing:

"We don't like to see them praise a picture here because the box office for us always seems to pull a reverse on the reviews."

The above came from an executive with the company over 10 years.

The largest home office of any film producer will be realized by Fox with the completion of its new five-story annex to the 56th street building. This is scheduled for opening Oct. 1. Then the Fox 10th avenue plant will have a front of three city blocks with considerable depth.

Increasing its holdings so that they now spread not only on the river front but on Broadway and 44th street as well, Fox already has found it necessary to use all but two stages in the 10th avenue buildings for business departments.

In the 55th street building the space on the main floor occupied by the foreign department has been given over to the laboratories, while the former has been moved on to stage space on the third floor in the same building.

Carlsbad company spent a week in the Carlsbad caves, New Mexico, on "Empire Builders." Ground is a government reservation and rarely photographed. With the exception of an amateur subject this is the first picture to be made in the caves. Government required that following the taking of every still the players should be removed and a photograph taken of the background.

Company had a particularly tedious job lowering three 700 pound generators to the 800 foot level. Platforms for cameras had to be lowered in the original timber and assembled afterward. Small army of men was required to transport the equipment, which included 46 spot lamps. Progress was slowed up by one strike after another among the laborers employed.

Work was done at night, in order to be rid of the thousands of bats which inhabited one cave in the daytime.

Without making any current attempt to crash the studios, Lena Malena is making one of the most determined local efforts of any of the foreign actor crop in Hollywood to get set for talking pictures. She was imported from Germany by Cecil DeMille two years ago, at which time she could only say "Yes," "No," and "Money."

After in and out-ing it in silents for a while, Miss Malena went back to Germany but returned to Hollywood four months ago to find everything talkers. So she settled down to a daily regime of English study and instruction. Now says she won't try pictures again for six months, a year, or until she's sure she can fool any mike in Hollywood.

Warners revue, "Show of Shows," is going to do a lot of kidding. Among the film winking will be a satire on "Singing in the Rain," from M-G's revue, titled "Singing in the Tub" for which a mammoth bath is being constructed.

Picture will also have the "Florodora" boy number, previously used in "Broadway Brevities" and a Friars' Frolic, while Bee Lillie will lyrically go on a diet as 24 in her male chorus become midgets.

Failure of a chorus of some 200 voices to respond harmoniously to a song number in "Under a Texas Moon" cost Warners approximately $6,000 to remake.

Scene was recorded in color, which accounts for the high cost of retake.

Tec-Art sound stages are so sound proof that Richard Thomas filmed scenes while an adjoining building was in flames.

Fire sirens and other noises failed to disturb the company.

That Universal has any intention of disposing of all of its theatre holdings is denied. U figures, it is said, to hold about 100 of its present list of theatres. This 100 fit in on the U theatre handling plan. Others that are not so easily handled or which U has been unable to pull out of the red will be disposed of, mostly to other chains with near-by stands that may be made to operate mutually advantageous.

M-G-M is sound proofing some of the rooms on the S S Lily in preparation for "The Ship From Shanghai." Complete sound equipment will be installed on shipboard.

Let Your Hair Down

Silent plea of the western film actor to the eastern stage actor appears to come under the heading of "Be Yourself." No denying that there is a certain strained feeling between these two factions on the Coast but it's true that the celluloid player is not always the instigator.

This is all outside the Equity thing. Certain members of the eastern contingent have blasted into California to show the studio personnel, in front of and behind the camera, how it should be done. As a rule, the Coast group has simply ground its teeth, said nothing, and allowed the theatre personality to find out. In many cases it hasn't taken long and matters have been smoother thereafter.

There is, however, a Beverly and Hollywood faction which admits its handicap as regards the dialog picture at the present time. Perhaps safe in the knowledge of contracts and with a year or more of filmdom's international publicity behind them, but nevertheless, admitting their current limitations. One prominent girl player is now working in the screen adaption of a play against her will because she thinks she's incapable of giving it what it should have. "Six months or a year from now I'd be glad to go up against it," she said, "but right this minute there's many a stage girl out here who can play rings around me in the part. With no dramatic experience, what right have I to do it?"

So, in some spots, the Coast actor's attitude is much more generous than is generally supposed, including the arrogant Atlantic player who would find it out if he gave himself the chance.

There's no doubting that many studio heads have already made up their minds that they actually don't need the stage trained player. Other executives are fast realizing it; not because of Equity, although granted that the present controversy speeded crystalization of the thought, as they would have come to it anyway.

It's only fair to say, too, that a few of the reasoning Eastern set agree with this theory. These isolated individuals figure that they're only on the Coast for a short period unless they click particularly strong in pictures. Admitted that they'd like to, because of the money, publicity and future, they, nevertheless, are not kidding themselves about it.

As to talking pictures developing new stars purely on the basis of dialog, you can get into a pro and con discussion at almost any hour on the clock. The picture name who had a following before the platter and sound track arrived is set with the production heads if he or she can talk to any degree. However, what film names have developed among the imported contingent from east to west? Those who believe the talkers will uncover their own Gilberts, Bows and Swansons point to Jolson as the outstanding example, which he is, and then Bessie Love and Maurice Chevalier.

Against this trio can be pitted the examples of Ruth Chatterton and Jeanne Eagels. The question being do either of these women's names mean anything atop the film title? Miss Eagels' picture had a spotty cross country b. o. jaunt. Miss Chatterton has been in several features, some of which were unsteady and at least one which has connected. Also there is Charlie King, who seems to rate a notch below Miss Love, on the strength of "Broadway Melody" as a valuable support player.

The screen colony dotes on relating about Miss Love. How the talker brought her back, etc. And while this girl likely means more to the picture house boxoffice than any of the stage names mentioned, with the exception of Jolson, the chances are she may never be starred in a major production, although classed as the most valuable featured or support player now on the Coast. A niche some contend Chester Morris can share.

But the veteran screen names go on—Shearer, Garbo (holding up in silents), Gaynor, Arlen, Haines, Moore—being emphasized for boxoffice. Can or will the talker form its own group to rival or equal these established names? It goes back to the first cry when wire came in, "the star is through." That hasn't proved entirely true.

Those who are up there bid fair to stick until they can no longer face the camera. Glance over the list of legit show players and see how many stars there are in that field. How much wider is the picture area in audience and competition, and figure the chances of new screen stars developed solely by the dialog film.

So that's what the eastern actor is gambling for in his heart. And he reaches the Coast with a chip on his shoulder. There is the reverse example of the comedian who the first day at the studio walked to the makeup man and said, "I don't know what this is all about. Give me a break, will you?" And got it. Also the stage star who seeing that neither he nor the story was showing to advantage in his picture, and not being able to reason on the dramatic values with his director, was sufficiently diplomatic to nightly work with the script adapter, who the next morning delivered the rewritten sequences as his own and which were accepted without question by the same director. The studio still thinks this star is a wizard at quick study, and they're right.

It boils down to the wise eastern actor, realizing the limitations of pictures for him and the smart Coast performer, feeling secure because of the already established name, wanting to be friendly, with the admonition to the visitor to "let your hair down" before opening up cordial relations.

NEW FACES IN LEGIT PLAYS

Objection to Kane and Thatcher's Names Breaks Off Arbitration

An arbitration case between Cleaves Kincaid, playwright, and his agents, Century Play Co., broke up in a row when the lawyers could not agree upon the point at issue.

Kincaid claims that when his play, "Common Clay," written about 15 years ago and produced by Al Woods, was sold to Fox for a talking picture for $30,000 recently, by Thomas Kane, of the Century, he was charged a service fee in addition to the usual ten per cent.

This, according to Kincaid, is contrary to the minimum basic agreement of the Society of Authors Representatives, of which John Rumsey is president. This being the first case of its kind the Dramatist Guild of the Authors League was in back of Kinsaid to protect the future interests of members.

Abner Rubien, representing the Century, insisted that the names of Kane and Thatcher, officers of the company, be stricken from the submission of charges, with Kincaid's legal representative offering strong objection, arguing that these men were the ones his charges were particularly aimed at.

When no agreement could be reached as to what was to be arbitrated after two hours of discussion, Kincaid stated that he would carry his case to the courts.

It is likely that the case will then come up again for arbitration before a committee consisting of Gene Buck, representing Kincaid; Rumsey, selected by the Century, and Edward Wright as chairman.

RUSSIANS MIXED JAZZ

Tomkin Preparing for Concert Work With Colored Pianists

Dimitri Tomkin, Russian pianist and composer, and husband of Albertina Rasch, has gone jazzique.

The Russian musician is rehearsing with two colored pianists, backed by Le Roy Smith's colored orchestra from "Hot Chocolates," preparing to bring a new type of jazz to the concert platform this fall.

Russell Wooding, colored arranger, and Hans Spialeck, crack Harms' orchestrator, are fashioning orchestrations of Tomkin's original compositions.

Some of his jazz work will also be heard in Morris Gest's forthcoming production of "Ah! Ha!" musical from a Montague Glass libretto.

Grace George's Play

"The Second Mrs. Fraser," by St. John Ervine, has been acquired for production next season by Grace George, who will figure as producer-star. An all-English cast will support.

"Mrs. Fraser" is current at the Haymarket, London.

ANNE NICHOLS SETTLING

Los Angeles, July 23.

Anne Nichols has returned here and announces she intends to make her permanent home on her ranch in San Fernando Valley.

She has been east and abroad for the past year.

ANN SEYMOUR AT $1,200

Shuberts exercised its option on Ann Seymour, featured in "A Night in Venice," this week.

The comedienne's salary tilts from $1,000 to $1,200.

INCORPORATIONS

Massachusetts

Talking Picture Equipment Co. of New England, Boston; Harry Cohen, Boston; Charles Morse, Brookline; Pauline Backer, Boston.

C. Wesley Frazer, Inc., Boston; theatrical; capital $50,000; C. Wesley Frazer, Mark E. Eisenberg, James J. McGuiness, all of Boston.

Newberry, Mich.—Main st. Owner withheld. Architect, D. E. Anderson. Policy not given.

Wilkes-Barre, Pa.—Also stores and apartments; $805,000. S. e. cor. Public and E. Market sts. Owner, Commerford Amusement Co., Scranton. Architect, Leon Lempert, Rochester, N. Y. Policy not given.

SAT. NIGHT FOR "PAPER"

Monday night, usually the slowest night in the legit theatre in New York, is now the busiest night in the week. Press agents getting a request for seats this summer are again attempting to have the applicant take a pair for Saturday night.

During the regular season conditions are reversed. Reason is the exodus from the city Saturdays, while the out-of-towners vacationing in New York start stepping on Monday.

Chi Dark Horse Lining Up Musical Comedy Company

Chicago, July 23.

Rayburn Travis, actor, announcing he represents Musical Productions, Inc., New York, is here engaging people for a musical comedy called "Bashful Beau." Book is credited to Del Ray, with music by George J. Wendling and Edward A. Schindler. Charles Bayley directing.

Little is known of Travis or any of the others here, other than the former arrived from the east about three weeks ago to see Waring's Pennsylvanians about joining the show. According to Travis, negotiations for the band are still on.

Travis claims the show will open at the Henry Miller theatre, New York, Sept. 2, after breaking in at Detroit. So far the only principals engaged are Arthur McConnell and William Dalton.

Equity officials here have no knowledge of the show other than Travis having called up about securing players.

"Top Hill" Closed; Felix Young's Show

Los Angeles, July 23.

Felix Young's second try as a legit producer ended Saturday with the abrupt closing of "Top o' the Hill" at Mayan.

First week's salaries were met with part of second week's grosses. Gerhold Davis, house operator, advanced Young $3,000 the second week and is negotiating with cast and author to take the show to San Francisco, contingent upon Helen Mencken remaining in the cast. William Boyd left the cast, having given two weeks' notice previously, and not because of the financial troubles.

Young propositioned the company unsuccessfully to accept a 25 per cent cut. Pat Collins, who was to succeed Boyd, turned back his part. If the show opens Aug. 3 at the Curran, in San Francisco, under Davis' sponsorship, it is probable Boyd will agree to play the role.

Davis has arranged to cover salaries with a $5,000 Equity bond. Miss Mencken is protected by bank deposits held in escrow.

PAUL KELLY EAST

Los Angeles, July 23.

Upon his release on parole from San Quentin penitentiary in about a week, Paul Kelly will go directly to New York to resume work on the legit stage.

He prefers this to making another try at the films.

MIDDLETON STAYS

Hollywood, July 23.

Despite eastern reports, George Middletton, one of the Fox production cabinet, is on his way back there. He is to remain another year.

W. R. Sheehan took up Middleton's option three months ahead of time.

TALKERS FORCE STRANGE TALENT

Expected to Make Healthier Condition — Standard Players for Years No Longer Available for B'way Producers—Better Chances for Unknowns

CASTING HELD UP

The difficulty legit producers are experiencing in casting for new plays for the coming season due to talking picture raids on players is going to open up opportunities for many performers who have never had their chance.

Formerly producers were in a rut; disinclined to try out a new face with their play and money at stake. Only the actor known was entrusted with roles.

Now these standards are not available. The talkers have them and the producer seeking a cast is forced to initiative. Any number of people consider this a healthy condition for the theatre. They predict the coming season will bring more new faces to Broadway than in many years past. At present producers and casting agents are raking theatrical nooks for new material. Almost all the plays slated for Broadway are being held up for casting reasons.

Herman Shumlin's play, "The Shyster" has been held up for four months while a frantic search, for a young Jewish boy to play the title role, has been going on.

"The Boundary Line" tried out by stock has been halted for months for lack of leads. Two hitherto unknown players are going into the leading parts.

Al Woods and Sam Harris' coming productions are all in abeyance over casting difficulties.

Several agents who have been instructed to search for new talent say they know of half a dozen plays upon which work has not started as all are hunting for people. The agents are optimistic.

Field for Talkers

The legit stage may become a developing field and get new life. With the forced change in conditions and new blood in the legit theatre, the stage names in pictures are likely to discover they are not indispensable to the legit stage if they seek to return to it.

The main lure of the picture is more money. Most people in the theatre agree that the majority of stage people love an audience. Sooner or later they may long to return to the stage. This is proved, theatrical people say, by the numbers of performers who, when on Broadway, demand a high salary, but will accept a mere pittance in a summer stock company if given an opportunity of roles they have dreamed of playing.

"INSULTS" POSTS BONDS

"Insults of 1929" resumed rehearsals this week after posting bond of $11,000 with Equity.

The revue is being projected by Arthur Klein and Terry Turner and is due for New York opening next month.

Lander Bros. go with the show, "Insults," as principals.

George Libby is staging the dances, with rehearsals held in the National theatre, New York.

First N.'s Three Writers

Los Angeles, July 23.

First National has three new screen writers on its staff, Ray Harris, formerly of Paramount; Howard Emmett Rogers, former Broadway playwright, and Edward Quaill, magazine writer.

Winninger for Fox

Hollywood, July 23.

Charles Winninger is here under contract to Fox. First picture not assigned yet.

Burnside Gives Seaside Six-Ring Circus Inside Auditorium, A. C.

PRESS DEPT.'S SPELLING

Atlantic City, July 23.

When Schwab & Mandel prepared for the consecutive run of their Chicago and Boston companies of "Follow Thru" on the Boardwalk, the firm's publicity men opened a street front office here.

Sign on the door read:

"Press Dept. Schwartz & Mandel."

It needed Larry Schwab to catch that "Schwartz."

Nearly All New Youmans' Musical Show by Sept.

Vincent Youmans will have nearly all new "Great Days," musical production, Aug. 15, when that much buffeted about show opens at the Tremont or Colonial, Boston. It is time limited from reports to open at the Cosmopolitan, New York, by Labor Day.

Besides many principals, Youmans has written four new numbers, with a new scenic outfit. But a few numbers with the mixed (black and white ensemble) are retained from the previous score.

The show had been out for a few weeks, but was closed for repairs. It is again rehearsing.

Metro-Goldwyn-Mayer, said to have financially backed the production, is reported to have invested its appropriation for the musical, with Youmans digging new money for the revised version.

"Great Days" now represents around $125,000 and will reopen with over $225,000 as the initial investment.

Youmans will do the music for the Ziegfeld adaptation of "East Is West," with William Anthony McGuire doing the book.

Much Trouble

Youmans probably has had more difficulty with "Great Days" than any musical producer has had with a show in some time. There were three stage directors, Eagles, Ludwig and MacGregor, also three dance directors, Charlie Davis, Dave Bennett and Johnny Boyle.

The girls were rehearsed until many dropped out.

Now Davis is back.

Youmans has satisfied salary claims on "Great Day" and has petitioned for permission to resume rehearsals for another try Aug. 1.

The matter of reopening will be taken up this week by Equity Council, but it's certain that the best Youmans may expect is some sort of compromise on the ratio of salaries he will have to pay during the additional rehearsal period.

"Sisters," Once Sloughed In Bronx, Tries Again

"Sisters of the Chorus," which got a fresh start two weeks ago, will haul in at the end of the week for further revision and recasting. Unless present plans miscarry, it will reopen at a Broadway house Aug. 12.

"Sisters" was sloughed last month while trying out at the Windsor, Bronx, when police had visited and recommended some deletions of business. Before the cops could act or the authors revise, house management became panicky and wouldn't domicile it further.

MELLINI'S PROBATION

Los Angeles, July 23.

Joseph Mellini, former tenor of the Metropolitan Opera Company, pleaded guilty here to a charge of passing a non-negotiable check.

He was granted five years' probation by the court in custody of Dr. H. I. Gould, following a plea that he was penniless and ill.

Atlantic City, July 20.

R. H. Burnside turned back the clock to the old days when he used to run the big shows at the New York Hippodrome and devised a similar spectacle called "Here and There," which he staged for the first time tonight in the new Auditorium before 17,000 people. The wizardry which enabled Burnside to concoct such vastness in those days stood him in good stead this evening for this new production was more colossal than anything he ever attempted. For the cast of 700, the already large playing area was considerably increased by two more stage levels extending outward from the apron. A platform 50 feet deep carried the second level out to the ice rink, used as part of the stage.

The show is a curiously agreeable combination of a passing show and the crisp Hip affairs. It is made up more or less snugly together. The staccato quality left little opportunity for applause, but it was evident that the huge assembly was agreeably impressed. When it is made concise by a little more practice it should survive the Summer handsomely.

Through the concourse of large choral and ballet numbers, the medleys of many seasons of musical comedy and light and grand opera pass in review. In the procession, minstrelsy has its place, while De Wolf Hopper, nimble as ever, leads the cast, with profound voice and some effective buffoonery through a mass of revels to music by John Philip Sousa and Raymond Hubbell.

Hopper appears as the Wizard who brings to life a chorus of wooden soldiers, toyland animals and dancing dolls; as interlocutor of a minstrel party; as sergeant of police and in an excellent Gilbert and Sullivan melody; as Ting Ling Foo, the great magician in a Chinese cabaret number (probably the most stunning of all the scenes) and as leader of the parade in the finale which dramatizes Sousa's stirring march, "'Tis the Eagle."

It is in dancing the show excels. Groups of Tiller Girls, Rasch Girls and Lenora Girls, each troupe sufficiently charming in respendent costumes. In the long list of principals who are effective in song are Ruth Thomas, Theo Pennington, Robert Baldwin, Ralph Brainard, Carl Brunn, John Murphy, and Arthur Cunningham.

Joe Jackson, tramp cyclist, and a troupe of 60 clowns provided the big mirth-provoking moments, while the ice ballet in which appeared such champions of the rink as Katie Schmidt, Kathleen Pope and William Fricke, pirouetted through a maze of graceful evolutions.

"Big Rosie," the laughing and singing elephant on hand, and Loyal's Dog Circus, swarms of acrobats and jugglers, gave the performance at times every aspect of a six-ring circus. *Weintraub.*

WOODS SUES MANHEIM

"Shanghai Gesture" Action to Recover Production

A. H. Woods has started suit in the Circuit Court of Milwaukee to regain possession of his production of "The Shanghai Gesture" which he leased to S. W. Manheim of Cleveland early this year. All the props, scenery and costumes of the production are now at the Davidson theatre, Milwaukee.

Manheim had the show out about six weeks with Mrs. Leslie Carter. It was due to play Milwaukee week of Feb. 24, but never opened because of an injury to Mrs. Carter. Woods received his weekly rental from Manheim during the time the show was out, but the latter failed to return the production as provided in his contract when the show ran into difficulties.

The Davidson has also started suit in Milwaukee seeking judgment of $3,306 from Manheim for expenses incurred and rental lost when the show failed to open there according to agreement.

MacArthur at U

Los Angeles, July 23.

Charles MacArthur has joined Universal to help preparation on Paul Whiteman's "King of Jazz" story.

Skowhegan Chatter

Skowhegan, Me., July 20.

Impressed perhaps by the artistic pretentions, if not the commercial competition, of the new backwoods repertory troupe at Surrey, Me., the Lakewood company, in its 29th consecutive season, is billing itself for the first time as a "cultural development" and has announced for August a potato country production of one Shakespeare's "Hamlet."

Who is to be or not to be the leading man that week is a question. It seems definite that Dorothy Stickney will do Ophelia.

Thus far Surrey and Boothbay Harbor are the only potential rivals to the Lakewood stock to get beyond the rumor stage. Showmen in Portland and other New England points have been impressed by the money-making possibilities of the drama when properly sold to the tourist trade. Old Orchard is mentioned as the site of a stock for next summer.

A new corporation, Lakewood, Inc., replaces the old Somerset Traction Corp. Willard H. Cummings is president and Herbert Swett manager. Neither is a showman.

Bob Sparks, who has been doing publicity for the past several seasons, is now bus. mgr. for the theatre. Sam Godfrey is again stage director. Don McGinnis, stage manager.

Present

Members of the theatrical colony this year include: Laura Carpenter, Frances Goodrich, William Courtleigh and family, Arthur Byron and family, Wallis Clark, Robert Hudson, Kathryn March, Houston Richards, James Bell, Marshall Bradford, Thurston Hall, Ruth Garland, Dorothy Stickney, Hale Hamilton, Grace LaRue, John Daly Murphy, William E. Barry, Catherine Willard, Sammy Shipman, John B. Hymer, Bert Robinson, Tom Tempest, Al Rights, Marjorie Wright, Nellie Simonds, Ned Weaver, Harold Gould, Frazer Coulter, Beau Williams, Sam Godfrey and family, Marjorie Fort, Marie Bisson, Newt Wymen, Howard Lindsay and Charles Scott.

Skowhegan has declined as an experimental laboratory for Broadway managers. Only two this season, although a third by Bill Barry may be tried in September. "Divine Sinner," by Morgan Wallace, served for Arthur Byron, and "Faith, Hope and Alice," by David H. Wallace, will be tried out Aug. 5 with Ernest Glendenning.

Nydia Westman left to work for Terry Duffy in Oakland.

Adelyn Bushnell emerged from a retirement of two years to play the name role in "Dulcy." Her husband, Marshall Bradford, also in the cast. Miss Bushnell for some years was a stock favorite at the Jefferson, Portland, Me.

John B. Hymer has tired of his "Aloma" and no longer takes out riders at 50c. per.

An aeroplane with pontoons is due at the lake. Don Morris, from Waterville, will have the craft.

There's a night club at Pittsfield, Maine. It's in a barn. On account of the holes in the floor it's necessary to be careful where the bottle is set under the table.

Ellen Dorr up for two plays.

Al Hackett, after closing with "Whoopee," vacationing.

Marjorie Fort, whose brother, Garret, writes scenarios for Paramount, is designing sets and things for the theatre.

Daylight saving starts the performances at 7.30.

Buddy Byron is conducting a page of sketches in the house program.

It is now possible to dance at the pavillion, where they have finally managed to get a fairly decent band.

JOEY RAY

Just returned from an eight weeks' engagement at the Ambassadeurs in Paris. When in "Vanities," the New York Mirror said: "Joey Ray, a handsome juvenile, shows promise of developing into a first rate light comedian. He is a genuine find. Keep your eye on that lad, he will go a long way."

Direction
RALPH G. FARNUM
1560 Broadway

Engagements

George Murphy, Juliette Johnson, "Hold Everything" (road).

Pauline Gaskins, George Goff, Sammy Fain, "Other Day."

Katherine Alexander, Mayo Methot, Melwyn Douglas, Edward Pawley, Beverly Sitgraves, Jack Boehn, Peggy Shannon, "Nowadays."

Emil Ross, Astrid Jason, Leon Waycoff, Joseph Gramby, Gordon Hamilton, Peggy Shannon, "Sisters of the Chorus."

Susan Conroy, "Little Accident" (Coast).

Nell Kelly, "Street Singer."

Betty Starbuck, "You For Me."

Zola Gray, "Here and There."

Andrew Tombes, "Street Singer."

Peggy Berbier, Madeline Gibson, "You For Me."

Charlie Williams, "Temperance Town."

Clarence Nordstrom, Marjorie Peterson, "Insults of 1929."

John Hundley, Cy Landry, "You For Me."

Ruth Morgan, Colette Merton, Evelyn Peirce, Doraine Lee, "Show Girl."

Judith Anderson, by the Theatre Guild road company, in "Strange Interlude" next season.

Three Neal Sisters, "Just Another Day."

Jessie Royce Landis engaged as leading woman for the Elitch Garden stock company in Denver. She returns east in time to play opposite Lionel Atwell in "Stripped," which Atwell will produce in association with the Shuberts in September.

Patsy Kelly, "Sketch Book."

Willie and Eugene Howard, "Scandals."

John W. Ransone, "Temperance Town."

For eastern "Follow Thru," Beth Meakins, Arthur Campbell, Bobby Jarvis, Blanche Bow, John Philbrick, Ruth Tester, Billy McIntyre, Evelyn Kindler, James Felly, Fred Sumner and Gertrude Mudge. Opens Atlantic City July 29, and starts Boston run Aug. 12 at Majestic.

Isabelle and Paul Jones, Elverhoj Stock, Milton, N. Y.

George Sidney, "Kibitzer."

Mary Fowler, Guy Standing, Jr., "Hawk Island."

Beatrice Hendricks, "Dinner Is Served."

Minor Watson, Mildred McCoy, Harlan Briggs, Sidney Toler, Helen Lowell, Humphrey Bogart, Porter Hall, Leila Bennett, "Wise Child."

Russ Brown, Clarence Nordstrom, Charles Mack, Marjorie Peterson, Edith Auburn, Lander Bros., "Insults."

Mary Fowler, with "Hawk Island" (Thomas Kilpatrick).

Cast Changes

Mary Lawlor replaces Lillian Taiz, "Great Day."

Louise Carter, author of "Bedfellows," replaces Jane Marbury in it.

Future Plays

"Getting Even," a new farce comedy, produced by Harry Wilson, started rehearsals Monday at the Majestic hotel. The show is expected to open cold in New York at the Biltmore, Aug. 19. Ward Solader, young son of Charles Solader, tab booker of the Gus Sun offices, in the cast.

"Her Friend the King," by A. E. Thomas and Harrison Rhodes, will be the starring piece for William Faversham when he returns to the stage under the direction of the Tayburn Productions. It will open Sept. 12 in Washington and after a week in Baltimore will open in New York in a Shubert theatre. Rehearsals start Aug. 15.

"Hawk Island," to be produced by Patterson McNutt, goes into rehearsal Aug. 12. After prelim out of town performances it will be brought into New York.

"Soldiers and Women," produced by Lew Cantor, now in rehearsal, has a two weeks' engagement in nearby houses before opening on Broadway.

Mendel, Inc.," with Smith and Dale, will be placed in rehearsal by Lew and Eddie Cantor July 29.

"Second Sight," by Emma Craft, to be produced shortly by Murray Philips.

Just Another Day," produced by Arthur Hammerstein, went into rehearsal Monday. Reginald Hammerstein is directing and Danny Dare staging the dances.

"Madeliene" will be the second production of the season by Arthur Hammerstein. Otto Harbach and Oscar Hammerstein, 2nd, will collaborate on the book and lyrics and Sigmund Romberg will write the music.

The Tayburn Productions, Inc., is opening its musical version of "A Temperance Town," Charles B. Hoyt's old play, in Werba's Jamaica Aug. 5. After a week in the Broad, Newark, it will open Aug. 19 in a Shubert house in New York.

The cast includes Conrad Cantzen, John W. Ransome, Carlton Macy, Wynne Gibson, Charles Williams, Ted McLean, Mattie Keane, Tom Collins, Charles T. Lewis, Eeda Van Buelow, Thomas MacLarnie and Henrietta Burnside.

Len Hollister took the old Hoyt script and modernized it while Hal Christy supplied the lyrics and music. Lawrence Morrison is directing.

A revival of **"The Admirable Crichton"** is being planned by Alexander McKaig through arrangement with the Frohmans, with Roland Young in the role created by William Gillette.

"Getting Even," comedy drama, to be presented by Nathaniel Wilson, new name in the managerial field.

"The Forcing Bed," by Lawrence Eyre, starring Chrystal Herne will be Brady & Wiman's first for next season.

"Soldiers and Women," Lew Cantor's first for next season is in rehearsal and bows in at Shubert, Newark, Aug. 19 and comes to the Ritz, New York, Sept. 12.

Cast includes Violet Heming, A. E. Anson, Leonard Mudie, Richard Temple, Leslie Barry and others.

"Dinner Is Served," comedy, by Allan Mowbry, went into rehearsal this week with George Miller and Elmer Powell as producers. The author heads the cast. It opens at Long Branch, N. J. Aug 5 and follows into a New York house two weeks later.

"The Chair" will be produced by J. J. Leventhal next month.

Luther Yantis, who did "Chippies," authored "The Chair," which for its chill wallop climax has a state executioner switch the juice on to electrocute his own son.

"Recessional," by William Hurlbut, which has been given a stock trial, will be reproduced for legit next season by George Kendolf. Helen Freeman and McKay Morris have been signed.

"Ladies Leave," by Sophie Treadwell, will relight the Hopkins, New York, Sept. 9. Charles Hopkins will sponsor.

Hopkins will send "Perfect Alibi" which ran at the Hopkins this season on tour next season.

"Strivers Row," all colored production, which its producer Earl Dancer describes as a "musidrama," will open in Trenton, July 29, and, after a week come into New York in a downtown house.

Cast includes Eason and Howell, Lillian Goode, Lionel Monages, Fletcher Henderson and orchestra as well as 30 Jubilee Singers and chorus of 28.

"Prairie Rose," drama, with musical setting authored by John Wray and Jack O'Donnell, produced by Gene Buck next season.

"Great Day," Vincent Youmans mixed cast musical comedy which was called in for script revision, is due to resume rehearsals in three weeks. The show is expected to reach the stage again about Labor Day.

"Dinner Is Served," by Allan Mowbray, will be produced by George "Lefty" Miller and Elmer Powell. Playwright and Moffett Johnson will be in cast; former having a piece of the show.

Warren Lawrence will return from California next week to line up cast for "Free of Charge" new comedy in which he will figure as author-producer, bankrolled by western capital. Seth Arnold heads cast.

"Iron Widow," formerly called "The Guillotine," will be next for Sam Harris. Authored by Harry Hervey and Carleton Hildreth. Cast of 20 men and one woman.

"Getting Even," comedy by Nathaniel Wilson, went into rehearsal this week with the author producing. It opens cold at the Biltmore, New York, Aug. 12.

"Love Comes to Mary," comedy by Sydney Stone, will reach production next month via Clark Bros. Now casting.

London as It Looks

By Hannen Swaffer

London, July 12.

The most significant happening in the music hall world in England since the days of the music hall strike, a quarter of a century ago, occurred this week when the secretary of the Variety Artists Federation sent me over an early copy of a proclamation which their members are issuing "To the British Public," and which is backed by the Musicians' Union, National Association of Theatre Employees and the Concert Artists Association.

That means that all the variety stars, all the artists who sing at smoking concerts and public banquets, all the stage hands, and all the musicians are lined up for a fight.

"Performer" Fights the V. A. F.

For months, the "Performer," which is the organ of the V. A. F., has been writing silly nonsense about how nice Variety was, this in reply to my frequent warnings about the talkers, and a score of things connected with the music halls, while, all the time, the V. A. F., which owns the "Performer," has been supplying me with information with which I have answered the "Performer."

A Proclamation Too Public

The English music hall has lived for years in this same world of pretense. Now, the proclamation, which is to be issued, asks the British public "to prevent the American stranglehold upon legitimate theatres and music halls" which the talkers now have, or soon will have.

"You should at the very least refrain from patronizing any place of amusement where an all-talker program has been introduced," it says, "and where the management has ruthlessly discharged their musicians, artists and stage staff and substituted canned entertainment."

The British public are told that, by patronizing these talkers, they are sending the bulk of "your British money to follow the $1,300,000,000 we have already paid to America. You are pandering to the degradation of British art. You are in danger of bringing misery and want into the homes of those British entertainers who have hitherto supplied your amusement."

I know of music hall stars who, two or three years ago were earning a large income, who have been permanently out of work for the last six months. The stories of distress at the benevolent fund's meetings are pitiful.

How the Business Was Killed

It started, of course, before the talkers came. It was due to the stupidity of agents, the old-fashioned minds of artists, the self-satisfaction of managers and the existence of graft and rings and intrigues and split commissions that are openly talked of everywhere in the world of entertainment. Every manager knows all about it. Some of the managers share in it.

Between them, they have killed variety stone dead. They discover nothing. They do nothing. They only import poor American turns. Why, even Fannie Ward still goes on.

Beer as the Great Solution

The British music hall would be a joke were it not a tragedy.

Yet all that has happened recently in the music halls in England is that Sir Oswald Stoll has obtained permission to sell beer in some of his houses! They always make more fuss about selling beer in an English music hall than putting on a good show.

How on earth can the British music hall go on when turns like Heather Thatcher appear week after week on the same Coliseum bill?

When a turn is good, like Will Fyffe, he goes the round of a few halls in London, all within a mile or so of each other, and when he wants to put on a new number, he is discouraged.

The Tragedy of Billy Merson

The greatest tragedy of all is that, a few months ago, when Billy Merson was going back on the halls, and I was trying to brighten up variety, I forced him to put on a new number. He rehearsed it most carefully, and then, the first night, I went up to see.

It was a burlesque of an American talker. It sneered at the new invention. Oh, it was dreadful. It was terrible. Not one person laughed.

Now, partly because the American talker has really come and won, Billy Merson has told his friends that he has retired from the stage and is going into the talker business!

Destitution Everywhere

When I saw Harry Claff, the chairman of the V. A. F., today, he told me that within three months there would probably be 20,000 musicians out of work in England because of the talkers, while this week there were only 12 full variety programs in the country, averaging a bill of nine turns! This means that there were only 108 acts to book and at least 4,000 acts to play them.

Never in the history of the industry has there been such destitution.

"Yet even today," he said, "if an agent wants to import acts from abroad, the Ministry of Labor apparently offers him every assistance.

"There are many fine American acts but most of those that come over are utterly unsuited to this country. They have done variety as much harm as anything."

Claff, mind you, is a pro-American of the real kind.

Dreary Tripe About Me

I am surprised you printed in Variety a long and dreary statement about myself by a man calling himself Nunnally Johnson. The only Johnsons we had heard about over here were Jack and Pussyfoot.

I cannot understand a responsible New York newspaper like the "Evening Post," paying a man to write dull comments on London journalists, who cannot be of the slightest interest to the people who buy New York dailies. He thinks I am unimportant and then wastes a lot of space in saying so!

I have been an editor in my time, a city editor, a night editor, an acting editor and I can only say that, if Nunnally Johnson had been on my staff and brought in boring tripe like that, I should have given him the sack. I always thought New York was a live city.

You have served Johnson a great unkindness by reprinting his dreary drivel. It ought to have been allowed to remain sleeping in the slumbrous columns where it was stillborn.

Annulment Asked

Washington, July 23.

Tereta Shaeffer, local actress, has applied to the district Supreme Court for annulment of her recent marriage to Stewart A. Fogleman, operator of a rep show. Girl's claim is that Fogleman forced her into marrying him.

Fogleman show operates in the southeast.

The Magazine of Business has been acquired by McGraw-Hill, who around September will retitle it The Business Week.

At a pent-house party last Thursday night the following ingredients constituted the wallop for some 50 Broadwayites: Two barrels of beer; three cases of scotch and eight bottles of champagne; two dozen hard-boiled eggs; three dozen eggs, sliced with caviar filling; dozen eggs with onion and tomato filling; four platters of American and Swiss cheese; four bowls of punch loaded with gin; 10 dozen sandwiches; six platters of bologna; wash-tub full of frankfurters; pail of sauerkraut; half hour of rain; radio; player piano and a dance space. Not a wall flower at the affair.

STOCK PRODUCERS' GYP

TAKING ACTORS FOR 2½% EXTRA

Force Casters to Give Up Out of Underpaid Stock Actors' Commission—Plenty of Alibis — First Time Stock Has Stooped to This Petty Larceny

STOCK IN BAD SHAPE

A palpable out-and-out stickup that has been schemed as a right off the platter rake to help enrich the reported empty treasury of the Theatrical Stock Managers' Association has been arranged. The little scheme framed that looks decidedly gypperish is a 2½ per cent. kick back from the actors through the stock casters.

The 2½ rake will come to the stock managers from each of the first 10 weeks' salary of the actor, with five casting offices agreeing to stand for the gyp. Those reported falling are the Packard Theatrical Exchange, Chamberlain Brown, Murray Phillips, Wales Winter and Paul Scott.

What brought this about was a threat made by the stock managers that they contemplated establishing their own casting agency and take the full 10 per cent. commission for placements among their own companies.

Alibis

Agencies relying upon stock for income had to either take it on the chin or else. It is unlikely the casters will assume a.. of the gyp, passing that back to the actors under the usual threat of no pay, no work. When bulging the actors, the casters have the managers to blame and the managers' alibi will be the "expensive office" they are maintaining for their Association in New York.

If the Ass'n's office is costing over $100 weekly, someone is probably cutting in on that as well.

It's the first time in all of the years of stock its managers have been obliged to coerce a kick back in off and side money. It's an indication the stock business had gone so ragged that its promoters find themselves up against the wall, with the petty larceny commish scheme a feed bag.

The example was set by legit producers who are taking kick backs from certain notorious agents. In the legit actors get real salary now and then. In stock the managers have forced actors down to the $30 a week commonwealth scheme, through Equity demanding a bond. To escape the bond the stock producer guarantees the actor $30, sometimes $50 a week, with a percentage of the gross if there's enough gross to overcome the overhead. It has never been recorded where a commonwealth stock actor ever heard of that, let alone receiving more than his guaranteed pittance.

SELWYN'S CHOICE

Hollywood, July 23.

Edgar Selwyn leaves for New York this Thursday to do a show. Decision as to subject is narrowed down to two, one his own. Selwyn thinks the other fellow's has the best chance.

"Knighthood" for Marilyn

When Marilyn Miller returns from her present picture work on the coast she will start rehearsals for Flo Ziegfeld in a musical version of "When Knighthood Was in Flower."

Miss Miller's role will be a version of that originated by Julia Marlowe when the piece was produced on Broadway as a romantic drama.

June Clyde in "Legs"

June Clyde will play the femme lead in "Tanned Legs" for RKO.

HELEN HAYES OUT

"Coquette" Canceled — MacArthurs Anticipate Family Event

Los Angeles, July 23.

On advice of her physician, Helen Hayes retired from "Coquette" after Saturday matinee at the Belasco. She will remain on the coast with her husband, Charlie McArthur, the playwright. A "blessed event" is anticipated by the couple.

Jed Harris returned the "Coquette" company to New York, cancelling remainder of the tour.

Thelma Hubbard Gets Equity Suspension

Thelma Hubbard, legit actress, has been disciplined by three months' suspension by Equity for contract violation.

Miss Hubbard has been engaged for a new production by George Ebey, California producer, and vamped while the piece was in rehearsal at the Playhouse, Los Angeles, some weeks ago. Ebey complained to Equity.

Miss Hubbard interposed a defense that she had been engaged for a more important role than that alloted. Arbitrators disallowed the justification defense when management proved to its satisfaction that statement was not true.

Anderson's Principals

One of the biggest show personnels of the summer season has been assembled by John Murray Anderson for his "Almanac" show, now in rehearsal and to open in New York Aug. 14.

Cast includes Trixie Friganza, Jimmy Savo, Roy Atwill, Mary Warner, Evans Southwell, Roy Rice, Eleanor Shaler, William M. Griffith, Jr., Lola De Lille, Anita Winograd, Matt Duffin, Billy Gerber, Miss Henrietta, Elizabeth Janeway, Anita Loeffler, Josephine Karroll, Delores Lavin, Dorothy and Helen Koster, Helen Brownell, Delmar Meyer, Eleanor Terry, Fred Keatine, Stella Power, Charles H. Barnes, Jack Powell, Jerry Coe, Franc and William Lassiter, Frederic Carpenter, Frances Mann, Wally Coyle, Jessie Draper, Helen and Charles Royal, John Maxwell, Jane Merio, Charlotte M. Ayres, Harvey Karels, William Rosche, Norma Maxine, Mary Pearson, Rita Glynde, Helen Thompson and Richard M. Dolliver, stage manager.

Ulric's Bickford Play

Hollywood, July 23.

Charles Bickford has received word that "The Sandy Hooker," play written by himself and Fred Ballard, is to be produced in New York this fall with Lenore Ulric. Messmore Kendall will produce it.

Bickfard makes his screen talking debut in "Dynamite."

WILSON, DETROIT, CHANGE

Detroit, July 23.

Wilson theatre, under lease to the Detroit Opera House, Inc., has passed to Mrs. Alfred G. Wilson, who built it. Fidelity Trust Co. will act as her agent.

Former tenants were in reality Bert C. Whitney and Samuel Levey, who operated the Opera house on Randolph street and held the K & E franchise. They relinquished the lease after a very bad theatrical season and also permitted the K & E franchise to pass to Mrs. Wilson.

Alton R. Warner, with Bert Whitney as house manager for 20 years, will remain as manager of the Wilson.

Wilson opened last fall. Mrs. Wilson, formerly one of the Dodge widows, spared no expense to make it one of the most modern legit houses in the country.

MAJESTIC, L. A., CLOSES

Los Angeles, July 23.

Due to the vacation of E. E. Horton, Win Horton closed the Majestic, legit, for the summer Saturday night.

Move is said to have been decided upon when grosses dropped to half for "Love in a Mist" after E. E. departed. House reopens Sept. 15.

Shows in Rehearsal

"Just Another Day" (Arthur Hammerstein), Hammerstein.
"The Beautiful Virgin" (Lee Morrison), Craig.
"Insults of 1929" (Klein & Turner), Comedy.
"Now-a-Days" (W. A. Brady) Playhouse.
"June Moon" (Sam H. Harris), Music Box.
"A Temperance Town" (Morganstern & Short), Ambassador.
"Almanac" (Anderson & Boag), Erlanger.
"Follow Thru" Boston Co. (Schwab & Mandel), Imperial.
"Jerry For Short" (Fiske O'Hara), Lyric.
"Dinner Is Served" (Miller & Powell), Bryant Hall.
"Getting Even" (Nathaniel Wilson), Biltmore.
"Scarlet Pages" (A. H. Woods), Eltinge.
"You For Me" (Aarons & Freedley) Broadhurst.

"Bomboola" Folds with Cooper $30,000 in Red

"Bomboola" folded at the Royale, New York, Friday night after a hectic three weeks of sugar chasing. Irving Cooper, producer, and several outside associates are reported $30,000 in the bag on the all-colored production.

The show had been in a wobbly condition since the New York opening through the withdrawal of Cooper's original "angels," who went for $15,000 but didn't want any more. Cooper interested some fresh money but in amount only sufficient to liquidate outstanding notes on scenery, costumes and props, payable weekly, and with collectors obdurate about getting their coin or else.

The cast numbering about 60 had received but a small percentage of their salaries each week with plenty of promises for next. The mob figured Cooper a good guy in a bad spot and strung along with him.

The musicians couldn't see it that way and got paid pro rata nightly in advance to play the show. This had been in force the last two weeks.

Cooper, formerly associated with Edward Blatt in production of "Harlem," figured he had something in "Bomboola," to find he had nothing but grief.

BELASCO'S 75TH

Atlantic City, July 23.

David Belasco's 75th birthday will be celebrated Thursday, July 25, at the Ambassador Hotel.

The first plan was to have the birthday party at the Hotel Ritz.

Belasco has a new play here this week.

FISKE O'HARA BACK

Fiske O'Hara will return to legit after two years as producer-star of "Jerry for Short," comedy by William A. Grew, which went into rehearsal this week.

O'Hara's last legit appearance was in "Sidewalks of New York."

Again Colored Show

"Strivers Row," the all-colored show produced by Earl Dancer, opened at the Lafayette, Harlem, Monday. It goes to Trenton, N. J., next week.

In the cast are Fletcher Henderson's band, Black Dots, Lillian Good and Easton and Howell, with a chorus of 60.

One Sure Silent

The Ohio theatre, Cleveland, is not to be wired. The Erlanger lease, through an agreement with Loew interests in that city, prevents the Erlanger offices from wiring the house.

Murray With Carroll

Hollywood, July 23.

Bud Murray will stage dialog and numbers for Harry Carroll's revue which opens at the Music Box here in September.

DUFFY'S ORIGINALS

Coast Producer Going In for New Plays—Has 3, Wants 10

Los Angeles, July 23.

Henry Duffy is going in for new plays in a big way. He plans to stage at least 10 tryouts annually over his Coast circuit before they are staged in the east. Heretofore Duffy has confined himself almost exclusively to putting on New York successes and using the guest star system.

First three originals on his new program are "Cooking the Goose," by H. H. Van Loan, opening shortly at the Alcazar, San Francisco; "Plutocrat," by Booth Tarkington, and "Little Miss Moses," by Edward Rose. Duffy will make the Alcazar his premiere house for the originals, then here, and on up the Coast.

Dope Scene Bars Date Of "Brothers" in Boston

Little chance of "Brothers," the Bert Lytell play, which closes its New York run at the 48th Street August 1, going into Boston next season. Reason is a "dope" scene which the Hub authorities object to in its present shape.

So the Hub date, set for Sept. 30, with a Boston engagement, anticipated of four weeks, has been shifted to the Windsor, New York, instead, starting Subway circuit.

Same Titles and Stories

"Ba, Ba, Black Sheep," announced for production by L. A. Safian, who has "Sisters of the Chorus" on the road, will have its title changed because another play of the same name is in existence. Safian's play is written by Howard E. Koch and Edward A. Edwards. The other play was written by Elmer Rice in collaboration with Burdette Kinney.

Besides the same title, both are stories of college life.

"Insults" All Set

Although temporarily delayed, "Insults of 1929," the new show Arthur Klein and Terry Turner are producing, is going ahead.

The show opens Aug. 19 in Asbury Park, plays the half week in Long Branch, then it moves to Jackson Heights for a week and then into New York.

Ann Forrest Sues

Hartford, Conn., July 23.

Ann Forrest, injured in an automobile accident here last April, has filed suit to recover damages in $25,000 alleged to have been sustained as a result of the accident. Defendant is Frank Andriuolo, cab driver.

Miss Forrest alleges permanent facial disfigurement and other blemishes which she states will prevent her appearance in motion pictures.

Actress was appearing in 'Carnival," at Parsons theatre, at the time of the accident.

CAN'T CAST

Los Angeles, July 23.

Because of difficulty in casting "The Ghost Between," George Gatts has decided to postpone production indefinitely. Gatts originally intended to open at the Hollywood Music Box July 29.

Gatts has cancelled his four weeks' lease on the house.

BILTMORE'S YIDDISH PLAYERS

Los Angeles, July 23.

Biltmore goes back to legit next Sunday with the opening of the Maurice Schwartz Yiddish Players for a run of eight days.

"Broadway" (U) closes July 27.

Duffy's Reopenings

Los Angeles, July 23.

Henry Duffy will reopen his houses in Portland and Seattle in September. He will vary his usual super-stock policy to regular weekly change stock.

William McCurdy will have charge.

MIDWEST STOCK LOOKS BUSY FOR FALL

Chicago, July 23.

From present indications it looks like there will be more activity in stocks around this territory next season than in the past two years. An influx of eastern producers is expected here in the fall, with George Gatts the first to decide to locate here. Gatts expects to put out half a dozen companys from this point.

Stuart Walker, formerly operating in Indianapolis and Cincinnati and who never before had more than two stocks at a time, is organizing five companys for next season. Frank Gazzola and Bob Sherman will again have the Oliver, South Bend, with Gazzola and his son, Dudley, also continuing to operate the Kedzie here.

Harry Minturn will also be back at the Ambassador and Earl Ross at the Warrington, Hammond; Boyd Truesdale at Cedar Rapids; W. H. Wright with five or six companys in Butterfield houses; Casey Players in St. Paul, and Arthur "Buzz" Bainbridge at Minneapolis.

A. T. A. "Regulars" Win

Conditions within the unionized Association of Theatrical Agents and Managers, since re-election of Theodore Mitchell to the presidency, are said to be somewhat muddled. In addition to Mitchell the entire regular ticket was placed in office, including every director, 15 of whom were named for one, two and three year periods.

The militant faction which brought about changes in the constitution, contends that out of town votes which were sent in by mail, accounted for the defeat of their candidates. Only 75 members were present at Bryant Hall last week for the election. The total vote was 135, and the difference represents the mail vote. Only members in good standing (those having paid dues to date) were eligible to vote.

According to the new constitution no salaries are to be paid the A. T. M. A. officers unless the board of directors so orders, and not until the amount of salaries shall be put to a vote by the members. Charles Stewart, who ran against Mitchell, being defeated 60 to 77, had accepted nomination without salary. The constitutional change followed thereafter.

DOT BURGESS' "LULU"

Los Angeles, July 23

Dorothy Burgess, currently with Fox, is reported to have had an offer to play "Lulu Belle" (stage) out here If leave from the studio can be obtained, Miss Burgess will probably go into rehearsal before the end of the month.

Show will be a Coast entrant with the producing source unknown.

EDITH MASON'S DIVORCE

Chicago, July 23.

Edith Mason, diva of the Chicago Opera, obtained a divorce from Giorgio Polacco, musical director of the same company.

Judge Friend, in Circuit Court, signed the decree after Miss Mason's bill was amended to reduce the original charges of cruelty.

Miss Mason was awarded the custody of their four-year-old daughter, Graziella. A property settlement is said to have been made out of court. No alimony was asked.

Carrillo Sails

Los Angeles, July 23.

Leo Carrillo sailed for Australia Sunday from Vancouver. He will play "Lombardi, Ltd.," for 18 weeks in the Antipodes.

Bohnen in Film Revue

Los Angeles, July 23.

Michael Bohnen, Met Opera tenor, will be among those appearing in Warners' "Show of Shows," revue.

Literati

Mirror vs. Graphic

Is the New York Daily Mirror trying to put Macfadden's New York Graphic out of business, or trying to rebuild the Mirror into a Graphic? With the taking away from the Graphic of Walter Winchell, the Mirror now follows with annexing Emile H. Gauvreau, who goes on the Mirror Aug. 1 as associate editor.

Another important Graphic staff man acquired by the Mirror is Lester Allen Browne, who's been doing the hot daily serials.

Gauvreau as the Graphic's managing editor established that Macfadden daily gag as a freak tab. He had come to it from the Hartford Courant, a most conservative paper of which he also was the m. e. On the Graphic Gauvreau freaked everything, from his front page composites to his last page editorials signed Bernarr Macfadden. In between he had Winchell, Browne, Ed Sullivan (sports) and Rube Wardell (syndicate and promotion).

A. J. Kobler, publisher of the Mirror, is engaging the Graphic men. It's in line with the orders issued by W. R. Hearst, when there was no question but that Hearst was operating the Mirror. W. R. sent out orders to get Winchell and perhaps others, but that then fell through.

Perhaps Kobler doesn't want to buy the Graphic or Mac doesn't want to sell. It's certain the Mirror has been unable to dent New York's leading tab, for while the Mirror and the Graphic have been fighting each other with their respective circulation not far apart, the News has been gaining in daily run, now probably 1,300,000. Mirror is rated around 500,000. Before it began to be raided Mac's daily claimed 370,000.

It struck the newspaper bunch as somewhat odd that Gauvreau consented to the revocation of Winchell's contract, which had two year to go, when he was recently released to the Mirror, a computing sheet. That Gauvreau follows him so closely to the same paper brings with it no surprise therefore. Gauvreau at one time was reported a heavy stockholder in the Graphic and it was said that he cherished an ambition to eventually buy the paper from Mac.

On the Mirror Gauvreau will write the editorials and conduct sing col daily comment as he did on the Graphic.

All of the dailies were obliged to credit Gauvreau with ideas for what he did with and for the Graphic. That, despite what they may have thought of the sensational sheet or of the ideas that brought it important circulation.

Browne is a veteran Boston newspaperman. His "true stories" and fiction for the Graphic caught the attention of all writers. It ran mostly to the underworld stuff, making heroines out of girl crooks and gold diggers, such as perhaps no other paper would have dared to print, but a peculiar holding quality to the stories decidedly caught on. The inflammatory style of Browne's writings for young people, especially girls, must have drawn and held readers, so much so the Mirror as did the others recognized their worth as circulation builders if nothing else.

Walter Howey continues as m. e. of the Mirror. Blande Johaneson is its picture editor and reviewer, Winchell d. e. and columnist, with Robert Coleman also a drama commentator.

September 1 the Mirror moves to its new plant on 45th street.

Book-Month Clubs in Jam

Growing hostility of the book publishers may force the book-of-the-mouth clubs to go into publishing, instead of exploiting selected books. At least half the book publishers are arrayed against the clubs, and will not submit books for selection. The number is growing because of pressure being brought to bear by the retail booksellers who consider the book-of-the-month clubs unfair opposition. Book publishers will stick to the retailers, rather than the clubs, as the former provides by far the greater sales outlet.

Book-of-the-month clubs get a 70 per cent discount from the publishers on books they select, against the retail bookseller's possible 30 per cent off. Booksellers can't see that at all, but the clubs claim it's necessary, due to extra large orders, big advertising campaigns, etc.

With the number of publishers submitting books for selection growing smaller and smaller, the clubs are considering book publishing on their own to make them independent of the publishers. Plan is to go into the open market for material, publishing one book a month as the best of those obtainable for that period.

Two things interfere with idea. Whether an author will want his work to be handled by one of the clubs exclusively, as the lesser retail price will cut his royalty considerably, and the question whether the clubs can make money publishing on their own, in view of the peculiar conditions of their enterprises.

6 Trade Papers Bankrupt

A group of six trade papers under the operation of Trade Publications, Inc., and the direction of Verne Porter, is in bankruptcy. One of the group was sold last week by the receiver for $45,200. It is Musical America with Deems Taylor editor. Others are Beauty Culture, Music Trades, an architectural monthly and a perfumery monthly.

Porter, a former Hearst staff man at $50,000 yearly, gave up the position to organize, with Walter Howey, also formerly with Hearst, the Trade Publications. It was financed by a downtown banking house. Howey is said to have contributed $100,000 when going in for trade paper work after his long and brilliant record as a managing editor on Hearst dailies. Some months later Howey withdrew, finally obtaining the return of his investment after much watching and waiting. Howey is now m. e. of the New York Daily Mirror, tab.

Porter continued the operation of the papers. Musical America made the best showing from report through Taylor's association with it.

When organized and through Porter and Howey as former Hearst men in it, Trades Publication was reported another arm of the Hearst enterprises. Hearst, however, had nothing to do with it, the rumor spreading through Hearst at that time letting it be known he might add a number of trade papers to his publishing list.

Littel on World

Robert Littel will review the drama for the New York morning World with the new season. Littel lately left the New York Evening Post after his first session as a dramatic critic and concurrently the winner of Variety's season's critics box score.

Allison Smith is dramatic editor of the World, with Finley Peter Dunne, Jr., news and reviews.

Littel is a Harvard man. He was an editorial writer on the Post before taking over the drama department, when the Post's critic, John Anderson, transferred to the New York Evening Journal.

Littel's appointment removes the question whether St. John Ervine will be again guesting for the World.

Diet Vogue Wanes

The dieting vogue and the currently acute interest in the 18-day Hollywood diet has the literati folk concentrating on articles and books on diets, their merits and demerits, etc. Variety's acidosis story last week influenced at least one publisher negatively towards investing in bringing out a book on dieting, concluding that not any one formulae of regulated eating could prove generally acceptable.

Reporters Talk it Over

At the Mineola (L. I.) hospital the afternoon William Fox was removed there after his auto accident, the porch was largely occupied by reporters from the New York dailies. But one sobbie in the bunch. And a looker. All of the reporters seemed cubs. They kept on talking, mostly shop, excepting one who insisted the others hear about the book he was working on.

One of the boys (American) said he didn't see why his paper had sent down two men to cover the Fox accident.

"This doesn't need two men," he said.

"They did the same thing with us on the explosion (Stillman's yacht)," said another.

"My deadline is 7, what's yours?" one asked the sobbie.

"6:45," she answered, "but I have plenty of time. What is it now?"

"6:25," was the reply.

"Wish all of these sheets were like The Times," one of the younger fellows remarked. "It won't go off its nut over any auto accident as long as Fox wasn't killed."

"What does the Times want?" another asked him.

"Well, if Fox were here talking with Zukor over a merger, The Times would have its whole staff and Ochs on the spot," the kid replied.

While the author remained seated in a large chair, saying, "I've only a couple of more chapters and those who have read it so far——"

So an actor isn't the only actor after all.

The Greatest Juvenile Mimic
LITTLE MITZI
with Joe Keno and Rosie Green
En tour Orpheum Circuit
Week July 27, playing Orpheum Theatre, Los Angeles.

Eudora Garrett from Texas

In Austin, Tex., some time ago was a gal reporter the boys thought was a whiz. She built up a state rep with the gang as a nice girl and a regular, who could give a Texan Ranger a handicap in getting anything she went after.

One of her friends describes her as "a gal who would go through and knock the boss of the joint on his ear for a story; not talkin' about wadin' through all the high water and playin' with fire."

That popular Texan gal is Eudora Garrett, now doing the film reviewing for the New York Evening Telegram.

The sure way to detect the genuine wooly from any of those range states is when they put the ' after an n, like this galoot did with talkin' and others. That acts as a sort of guarantee for Miss Garrett and makes Austin sound like a little bit better.

New Book's Acknowledgements

Mrs. Fay Ehlert, author of "The Undercurrent," Chicago little theatre tournament prize play which has been touring for Keith-Orpheum, has had the sketch published by Samuel French. John Pollock of the Orpheum press department wrote the foreword, book is dedicated to Mort Singer and Ben J. Piazza in appreciation for these RKO men's efforts in getting "The Undercurrent" routed professionally.

Lauds Newspaper Story

"Terry of the Times," newspaper story written by Hal Hodes, of publicity and advertising for Columbia Pictures, recently set to head its sales promotion department, has been purchased by Universal. It will be released on U's 29-30 schedule as an all-talking serial.

Before Hodes broke into pictures he was a reporter with the Newark Evening News and also general salesmanager of "Cosmopolitan."

Eagle Expanding

Brooklyn Daily Eagle under Frank Gannett ownership is going in for expansion. Plans released show that a new and most complete newspaper building will be constructed. A seven-story extension is to be added to the present building with new high speed presses and typesetting machines.

Hollywood's Cross Index

In an effort to establish some sort of a standardized check on accredited correspondents demanding studio courtesies and information on the Coast, the Wampas credentials committee plans to publish a reference pamphlet containing names and addresses of all writers.

List will be cross indexed by the publications of the writers.

Daily in One Room

The Morning Telegraph, as a final retrenchment move, has dolled up all the front offices and offered the quarters for rent. The rooms were superfluous after the last shake-up of its staff. The Telly will be the only New York daily gotten out in a single editorial room.

Hollywood Info

Mary Eunice McCarthy, vaude and scenario writer, has written a book called "Hands of Hollywood," published locally. Sells at $1.50.

It is called an inside on the picture business as to what is expected of players and others in the industry.

Annual Interviews

Elizabeth Lonergan is back in Hollywood on her annual trip to get interviews for Picturegoer and Kine, London publications.

Miss Lonergan also does a dramatic column for the Oregonian, Portland, Ore.

Sells After 25 Years

H. O. Davis, former Los Angeles newspaper man, has purchased the Ventura Free Press from D. J. Reese, former U. S. civil service commissioner.

Latter has owned the Free Press for 25 years.

Old Stuff

Leslie Fink, special investigator for Liberty magazine, has arrived in Hollywood to dig up a story on the William Desmond Taylor unsolved mystery murder of some years ago. He has been engaged to do a jail yarn for Columbia Pictures.

$15 High—Low $7

Another reason why writers live in garrets. Paris Nights, monthly, with exacting tastes in material submitted to it, pays $15 as top price for a short story. It even pays as low as $7 for a tale. Not on acceptance, as authors often wait months, or until after publication, before receiving check.

Norwood Writing Only

Edwin P. Norwood, for years Dexter Fellow's aide in the Ringling-Barnum press department, has done so well with his children's stories he has decided to devote all his time to literary work. Norwood has retired to a place at Lyme, Conn., to write. His latest book is "Circus Menagerie."

Sherwood on Scribner's

Robert E. Sherwood, the playwright, and formerly film editor and then editor of "Life," becomes book editor of Scribner's Magazine, starting with the September issue.

Alan Rinehart, who with John Farrar recently organized the book publishing concern of Farrar and Rinehart, has coaxed his mother, Mary Roberts Rinehart, away from Doubleday, Doran & Co. It gives the young firm a break as Mrs. Rinehart has been a best seller for 20 years or so.

Her first book to be published by son and associate, is "The Romantics."

They are gagging around King Features, that when the Hearst syndicate negotiated with Harry Lauder for his biography and they cut his asking price practically down to 50 per cent of the original, the Scotch comedian contributed his MS. titled: "Half of My Life," by Sir Harry Lauder.

Down at the New York Mirror, Robert Coleman and Walter Winchell are tossing up as to who catches the openings each night. Winchell automatically yields to Coleman on all Shubert openings, the ban still obtaining against the ex-Graphic scribe.

Nick Kenny, rhyming re-write man of the New York Daily News, has had a book of his poems published. Title is "The Navy in Rhyme." Kenny served on the sea during the war.

E. J. Cauldon is now day managing editor of the New York World succeeding William P. Beazell, who resigned to become assistant to Barney Baruch, head of the New York State Saratoga Commission.

Doubleday, Doran will not sell its monthly, World's Work, but instead Russell Doubleday will personally take charge in an attempt to spurt the publication.

Barbara Field is the p. a. for the Central Park Casino. Her copy regularly makes the society columns of most of the dailies.

Harold Gray, creator of "Little Orphan Annie," comic strip, and Helen Winifred Frost were married July 17 in Lombard, Ill. Couple left for a motor trip east.

TOO MUCH PRESS STUFF

Bernard Levey Brings Down Equity Upon His Future Ventures

Premature press stuff did a boomerang this week on Bernard Levey, press agent and producer of "Bed-Fellows," when the latter announced he was about to put another legit in rehearsal.

Equity representatives stepped around to find out what Levey was going to do over the claims against him on "Son of Lucretia Borgia," which he abandoned some time ago after 10 days of rehearsals. Levey said his new show was not ready for rehearsal. Equity countered by demanding that Levey satisfy claims of $2,000 lodged against him for the abandoned production before trying anything else with Equity obdurate about not letting Levey call a rehearsal until settlement is made.

Levey escaped interference on "Bed-Fellows" since he is merely the dummy producer on this one, really backed by William S. Birns, who posted Equity security for cast and with Levey producer in billing only but probably having a piece of it for services as press agent.

Chatter in Loop

(Continued from page 60)

$14 plus what you can frame with the cashier."

Next week the gross was $18.35.

Made Relatives Pay

"Where are al your relatives?" asked the house manager. "I thought they'd show up as soon as you started to work.

"They did," said Itellya languidly. "I passed them all in."

Upon promise to make his relatives pay admission. Itellya was promoted by L. & T. to manage a house all by himself. Later, upon promise to entirely bar his relatives from all theatres he was made general manager of the circuit.

When Balaban & Katz took over the housese his promise was renewed and he remained general manager.

Such is success in a city of 3,000,000, mostly relatives.

Murray Ross, formerly with the Paramount exchange here, now selling real estate.

Audrey Call, radio violiniste, studying at the National Conservatory of Music in Paris.

Arcadia ballroom, one of the oldest dance sites in town, going into meat marketing. Paddy Harmon in back.

Billy Stevens editing a new boxing dope sheet called "Bang." Out every once in a while.

Joe Lewis recuperating from the four-a-day at the State-Lake.

Tony Canzoneri training for his tiff with Sammy Mandell at the Garden of Allah. Al Tearney built a ring for him outside of the roadhouse.

James Coston back from a yachting trip in the east.

Charlie Hogan, National Playhouse booker, was all set to get married when he let his girl take the car for a drive. She ran it through a fence. Wedding has been postponed.

Natives are jaywalking in the Loop again after a short-lived attempt to make them obey traffic laws. City council repealed the jaywalking ordinance after the citizens demonstrated Chicago is not New York.

Doris Arden, Journal picture critic, postcards she went all the way to Corunna, Ont., to get away from picture houses and found the natives bragging that Marie Prevost was nurtured there.

Daily the Loop offices go dark for summer vacations. Even Harry Munns, who has no place to go and doesn't really want to go anyway, suddenly blew for a two-week rest.

So many stage door Jennies hung around the Chicago alley that Buddy Rogers couldn't get out between shows last week. He'd stick his head out the door, the flaps would go "Eek!," and Rogers would disappear like a gopher dodging a sliced drive.

With freak acts doing pretty biz around here someone suggested the State-Lake try Scarface Al Capone when he gets out. "It'd be a great week," claimed a wiseguy, "Capone would have to buy the house out every show for his bodyguards."

To assist the management in helping her elude stage door mobs during her personal appearance at United Artists, Vilma Banky wore scarlet dress, hat and shoes.

Roy D'Arcy at the Palace told a Variety man there wasn't a guy on the rag who'd ever seen the inside of a college. "College!" exclaimed the mugg, "What do you think we are—a bunch of barbers?"

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Bomboola," Royale (5th week) (R-1,118-$3). Weather moderated and business improved with some grosses approaching previous summer marks; "Bomboola" faded out last Friday, curtain failing to rise that night.

"Broadway Nights," 44th St. (2d week) (R-1,323-$5.50). Newest revue offered by Shuberts drew comparatively mild mention; business after premiere rather good, however.

"Bed Fellows," Waldorf (4th week) (C-1,101-$3). One of several cut rated shows that do not figure to stick.

"Bird in Hand," Morosco (27th week) (CD-906-$3.85). Trade picked up early last week; despite difference of opinion is making a run of it; $10,000 estimated.

"Brothers," 48th St. (31st week) (CD-905-$3.85). After advertising final week, decided to continue, dropped away off during hot spell; over $5,000 last week.

"Follow Thru," Chanin's 46th St. (29th week) (M-1,413-$5.50). Came back partially last week when the gross was quoted around $35,000; excellent considering conditions.

"Freddy," Lyceum (2d week) (C-957-$3). New comedy won favorable notices; business second night good; shaded off thereafter; looks like a cut rater.

"Hold Everything," Broadhurst (41st week) (M-1,118-$5.50. Got its share of better attendance last week, too, when takings approximated $18,000.

"Hot Chocolates," Hudson (6th week) (R-1,904-$3). Started midnight performance (Tuesday) last week drawing professionals; with added show and better weather takings went to $12,000.

"Journey's End," Henry Miller's (19th week) (C-946-$4.40). Back almost capacity, most performances last week registering that kind of trade; $18,000.

"Let Us Be Gay," Little (23d week) C-530-$4.40). Recovered most of the hot wave drop and rates third in the current non-musical money getters; over $10,500.

"My Girl Friday," Republic (23d week) (C-901-$3). Intention is to go through summer and indications favor that; moderate cost comedy with average pace $5,000.

"Nice Women," Longacre (7th week) (C-1,019-$3). Considering the fact this show debutted on eve of summer, has done fairly well; quoted around $6,000 last week.

"Night in Venice," Shubert (10th week) (R-1,305-$5.50). Wavered for a time, but came back, with last week's takings estimated over $24,000; little under its average pace.

"Show Girl," Ziegfeld (4th week) M-1,622-$6.60). Out in front with no contender since layoff of "Whoopee"; went to about $45,000 last week.

"Street Scene," Playhouse (29th week) (C-879-$3.85). Nothing doing better in the dramatic line than this hit; only "Journey's End" has kept pace; $18,000 or better last week.

"The Camel Through the Needle's Eye," Guild (15th week) (D-914-$3). Was on verge of ending engagement, but trade picked up; last week well over $7,000.

"The Jade God," Cort (11th week) (C-1,043-$3). Picked up, too; mystery play bettered an even break and expected to stick through August.

"Sketch Book," Earl Carroll (4th week) (R-998-$6.60. Standing room claimed after Wednesday last week; new revue has strong agency demand; quoted at $36,000 last week.

"The Little Show," Music Box (13th week) (R-1,000-$4.40). One of the successes that responded promptly to better weather; jumped to $24,000; $6,000 better than previous week.

"The New Moon," Imperial (45th week) (O-1,446-$5.50). Another to register excellent grosses last week; approximated $28,000, or $9,000 over low mark of previous week.

"Whoopee," New Amsterdam (M-1,702-$6.60). Laying off for three weeks; resumes Aug. 5.

Johnny O'Connor spent a couple of days at Tannersville in the Catskills to talk over the book of a new revue with Herman Timberg. After getting a flash at the map and maps and signs, Johnny was given the temporary name of Rosenstein Then he tried to smoke on Saturday. Then he came back.

$25,000 for Ethel, L. A.; Heat Smacks 'Em Down

Los Angeles, July 23.

Heat kicked the props out from under the legit boys and girls last week. Only houses the atmospheric blanket didn't seem to bother were the Mason, with Ethel Barrymore, and the El Capitan, which Henry Duffy and Dale Winter picked to make their annual appearance together, this time in "The First Year." Firting with $6,000 at $1.25 prices, not at all bad for the latter site.

Miss Barrymore and "Kingdom of God" may have gone to $25,000 on her name and because business at the other theatres was so downhearted. If not because of the warmth, it was Ethel. Miss Barrymore will likely have four nice weeks, falling off the second week on each show, "Love Duel," taking up the final fortnight. Claim of $4,900 for "Jonesy," at the Vine Street, sounds optimistic and if the Hollywood Playhouse saw $4,000 with "The Big Pond" it got as big a break.

President was around $5,500 on "The Hindu" and with E. E. Horton out, "Love in a Mist" was short of $4,000 and closed Saturday night, house remainging dark until September. Dailies were good to "So This Is College" and on four days at the Egan, $800 appears about right.

Estimates for Last Week

Belasco—"Coquette" (3rd week). With Helen Hayes leaving the cast through illness and "Coquette" suddenly folding and two night performances not given, Belasco's gross was $6,400 on six performances. House will be dark until July 27 when "Front Page" will return.

Egan—"So This Is College" (1st week). In four days around $800; papers gave it the edge; four weeks looks like a long time.

El Capitan—"The First Year (1st week). Henry Duffy and Dale Winter making their annual appearance together; an exception to last week's rule in playing to steady patronage; nodded to $6,000, which is quite all right.

Hollywood Playhouse—"The Big Pond" (3rd week). Felt the weather; lucky to reach $4,000.

Majestic—"Love in a Mist" (2nd and final week). Closed Saturday after E. E. Horton decided to vacation; local star out the week and figures dropped to less than $4,000; house dark until September.

Mason—"Kingdom of God" (1st week). Barrymore name meant something and opening week probably saw $25,000; imposing in face of hot spell and strong enough to have hurt other legit attractions; Miss Barrymore here for four weeks. "Love Duel" being the second play.

Mayan—"Top o' the Hill" (3rd week). Not doing well; some gossip as to whether show will go to Frisco from here, but nothing official on plans to date; due to go north Aug. 3; around $8,000.

President—"The Hindu" (3rd week). At about $5,500, neither kind of a yell.

Vine Street—"Jonesy" (4th week). Announced $4,900 and not giving itself any the worst of it with Pangborn on vacation.

Frisco Grosses

San Francisco, July 23.

Three openings marked last week. "Elmer the Great" got off to a fair start at the Alcazar, while "Little Accident," after a moderate first night at the Curran, took a slight slide.

With cooler weather signs of improvement at both houses.

Estimates for Last Week

Curran—"Little Accident." $13,000.

Geary—"Jealousy." Second week fair. $10,100.

Alcazar—"Elmer the Great.' First week not so hot but may increase. $4,500.

President—"The Sap." Third week. $4,500.

Green St.—"Easy for Zee Zee." Eleventh month.

Broadway racketeers are at their lowest financial ebb. "The boys" are down lower than ever before and farther out than they can swim. One storekeeper in whose place a nightly card game attracts the mob holds 60 I. O. U.'s from fellows who used to be always in the dough.

Only Four Shows in Loop and to $64,000

Chicago, July 23.

Chi's four meagre attractions in the Loop went up a bit last week, due to unusual cool snap most of the time.

"Pleasure Bound" struck its zenith by going to full capacity gross, probably for the first time. In eight performances the revue was a cinch to cop over $40,000. While previously decided upon to withdraw it Sept. 1, Shuberts have changed their minds now and will keep it at the Grand indefinitely. "Rain or Shine" will now have to move into another house or be set back a while.

"Connecticut Yankee" will call it an even four months at the Garrick next week when it folds. Started going with plenty of speed, and for a while held the pace strong, but the heat cooked it.

"After Dark," wallowing badly at the Woods, picked up slightly after the Shuberts took over the management. Robert Williams, who, with Hal Espy, was the original producer, is now out, with the latter retaining a small interest, but not active. Shuberts will try to pull the ancient meller out of the fire—if they can.

"Nut Farm" seems to be resting easily, though quietly, at the Cort, getting by to small grosses, but turning into a fine run. Steady patronage of the house is a factor.

Legit boys already looking forward to the fall with bookings starting to come in at a fast clip. "Follow Thru" opens at the Apollo next Monday. George Sidney in "Kibitzer" for the Woods Aug. 25. "New Moon" at the Great Northern around Sept. 1. "Rain or Shine" about the same time, and "Let Us Be Gay" at the Selwyn Sept. 23.

Estimates for Last Week

Pleasure Bound (Grand 5th week). Capacity at $5.50. Shot up to better than $40,000.

"After Dark" (Woods, 4th week). Shuberts managing and issuing plenty of two-for-ones. That and break in weather brought $1,500 over previous week. About $5,000.

"Nut Farm" (Cort, 11th week). Up about a grand; $8,000.

"Connecticut Yankee" (Garrick, 16th week). One more week for this. Again $11,000.

Tip on First National Bank Stock which leaped $850 over night last week was spread along the street by a night club captain who overheard a ringside conversation between two members of the exchange. Captain tried to borrow dough to buy but couldn't raise it. Never expects such a break again.

Inside Stuff—Legit

Press department of the Ziegfeld enterprises underwent a change of venue after more than a generation in the New Amsterdam theatre building, moving to the Ziegfeld theatre.

All chattels and paraphernalia from the old quarters, which used to be Ziegfeld's private office, were transferred. Centralization was the reason for the change. The New Amsterdam offices were rented from Erlanger.

Cleves Kincaid, who authored "Common Clay," has had his suit against Al Woods dismissed from the Appeals Court calender, ending lengthly litigation for a pro rata share of $100,000 received by Woods for options on abut 25 plays for British production some years ag by McClelland and Sawyer. Supreme Court found in favor of Woods ruling that a playwright was only entitled to royalties, picture and publication rights but no part of the option money paid Woods.

Ads appearing for "Coquette" in other Los Angeles theatre programs read in part as follows:—"The mechanical adaption of this play, shown here as a talking picture under the same title, only sketchily suggests the drama. Story, characters and climatic scenes, differ radically from those employed in the picture version."

INSTITUTION I. MILLER INTERNATIONALE

Verily....

We predict a SELLOUT!

Semi-Annual

CLEARANCE

$7.85 $9.85

formerly to $14.50 *formerly to $18.50*

There is a small group of the most exquisite of our slippers reduced to $11.85 and $13.85.

EXCEPTIONAL VALUES IN HOSIERY

The critics . . . thousands of them . . . agree that this Semi-Annual Clearance of I. Miller is a masterpiece. Such variety, such splendor, such a gorgeous profusion of slippers one doesn't usually associate with a clearance. At the Broadway shop especially, showfolks will be amazed at the selection of lovely little shoes that have been created with them in mind . . . But, alas, the prices aren't box office prices at all! . . .

BROADWAY *at* 46th STREET, *Open until 9 p. m.*

Plays on Broadway

BROADWAY NIGHTS

Shubert revue co-featuring Dr. Rockwell and Odette Myrtil with Harry J. Conley, Joe Phillips, Frank Gaby, Harry Welsh and Dolores, Eddy and Douglas prominent in support. Busby Berkeley staged the dances excepting the Chester Hale girls (18) or the Allan K. Foster London Palladium Girls (18). Music by Sam Timberg, Lee David and Maurice Rubans; book by Edgar Smith; lyrics by Moe Jaffe. Book staged by Stanley Logan; setting, Watson Barratt; orchestra direction of John McManus.

Besides the feature principals, cast holds: King, King and King, Laura Lee, Sam Raynor, Ruth Gormly, Harry Welsh, George Dobbs, Peggy Cornell, Eddie Shubert, Hoyt Meredith, Martin Bros., Archie Foulk, Lillian Lane, Margaret Merle, Harry Stockwell, Mary Manson, Kay Simmons, Sheila Barrett, Madeline Meredith, and piano trio comprising Hancock, Goodhart and O'Brien.

Opened July 15 at 44th St., at $4.40 top.

A glorified turk. Another in the Shubert "nights" series, the producers should have felt that there was something due to the name and fame of Broadway and, for the sake of the title, might have extended themselves beyond the conventional national nights such as with Paris, Venice, etc.

As it is, it's a general hodge-podge of burlesk hoke and vaudeville. Obviously dubious about this one, even the conventional "entire production under the personal supervision of J. J. Shubert" is missing from the program.

Although seven acts are featured in the billing, the applause outstander and one of the few worthwhile things were King, King and King, out of Publix units, who whammed 'em with their concerted tap stepping.

Dr. Rockwell registered with his monologistic observations, but his co-feature, Odette Myrtil, was miscast as the principal femme. The French comedienne has been working around pretty diligently for the Shuberts, but she best fits into that other w. k. Shubert series, the operatics, than in a light summer show.

Everything about "Broadway Nights" is familiar and conventional and rates as a good hot 1929 type of show, which gives an idea of its standard. After getting a load of the rest of it, little wonder they held out for Harry J. Conley who had to cut his Interstate tour short to make rehearsals.

It's the variety and burlesk people who are the mainstay of the show. The effort to bolster it with the girly stuff doesn't impress particularly. There are three sets of 18 girls each—Chester Hale's, the Allen K. Foster London Palladium troupe and a regular chorus. In addition 12 boys, totaling a chorus of 66.

Show lacks tempo. There's no evenness or smoothnes to it. It strives for beauty and attains it in a few spots; tries comedy and gets something when Rockwell and Conley are in it; and then gets dirty and vulgar, making altogether for a curious conglomeration of theatre components.

Attempting to force a punch upon the audience, view Odette Myrtil in heavy clinches to impress amorously when, in truth, she is totally miscast as an ingenue.

A Shubert nights would be incomplete without such an occasional bon mot as Dr. Rockwell's explanation: "he kisses her hand which is part of an old French custom," or that castor oil bit by Conley.

The post-premiere lobby scene featuring Rockwell's plea with the critics not to destroy the labors of a producer, an author and a cast, sounds like kidding on the square, but the pseudo-critic's top-off that he'll qualify his comment on the morrow with the observation that "it's one of the best shows I slept through," still goes.

There's other too genuine kidding stuff in "Broadway Nights" even unto labeling the impresario character Mr. Cain. That suggests a gloomy association of ideas. And such Edgar Smithisms in the libretto as "raising Cain" are inevitable.

There's not much of a book. There's an attempt to start Conley as the hick with the thearical yen from Greensburg to Broadway. From then on it wanders and never catches up with itself. Not that it matters much.

No tunes. The song outstander is the pop interpolation, "I Kiss Your Hand, Madame," done by Miss Myrtil, and despite her treatment, not a femme assignment. When they have to drag in a pop to bolster the score, that's the tip-off. They try to plug "The Right Man," which Hancock, Goodhart and O'Brien reprised as a triple pianalog from the pit between acts, but it'll never happen. Three tunesmiths plead guilty, Sammy Timberg, Lee David and Maurie Rubens, now dignified as Maurice Rubans.

Joe Phillips got something individually, but it was strictly a personal contribution. Laura Lee, a number leader, was impressive and while of the nite club school of soubrets, she'll progress. Dolores, Eddy and Douglas, one of those acro-adagio combos, were strong finale toppers, closing the first rousingly in a good setting, the Sultan's tent. The girl appears to be about 90 pounds and the two stalwarts who hurtle her about contribute to a strong flash specialty. The three Kings with their lightning footwork whammed 'em in a couple of opportunities.

On the matter of comedy, the show is virtually carried by Rockwell, Conley and Phillips. Some of the chatter might be edited or elided such as the familiar "are you married or do you live on 72d street?" and Conley's kicker: "tell mother that her boy has become a man," in a boudoir clinch scene.

Staging goes horticultural in both halves with a rose and orchid production flash; some more familiar Shubertina.

It's a shame they wasted a good title like "Broadway Nights." At $4.40 it's not even a good buy for the cut-rates. *Abel.*

FREDDY

Comedy in three acts by C. Stafford Dickens presented at the Lyceum July 16 by Murray Phillips; staged by the author.

George Gommery.....C. Stafford Dickens
Parker.....Lawrence H. Cecil
Jane Gommery.....Beatrice Terry
Freddy Hale.....Raymond Walburn
Andrew Toomley.....Hubert Druce
Hollis.....Cecilia Radclyffe
Queenie Mellish.....Vera Neilson

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Those reviewers sticking around to cover summer shows were rather kind to "Freddy." Perhaps it looked better on the opening night than several performances later, at which time the new comedy registered as mild amusement.

It is an all-English cast, assembled by Murray Phillips, casting agent and dabbler in producing, and perhaps it plays a bit better than it really is. G. Stafford Dickens, the author, is one of the leads and his very attractive wife, Vera Neilson, is no small attraction—she looks great in pajamas.

Raymond Walburn in the title role stands out. He is the reticent friend of George Gommery taking care of his estate in Surrey. George refuses to concentrate on anything except women of the stage. He lets Freddy do everything else, even to interesting his wife, Jane.

Jane is one of those strong-minded women. She has set George down as a profligate and has taken a liking to Freddy. Latter doesn't think it right. Knows he is slipping and will be grabbed off. He is goaded into declaring himself, saying he is going to quit because of an affair with a woman and doesn't think it right that he stay. Freddy when cornered, says the girl in the case is Queenie Mellish, an actress whom George is trying to annex as a mistress.

Freddie doesn't even know Queenie, but when he calls on her next day, she finds him refreshing as a type of man she never had seen. As Jane is coming down to look things over, Queenie consents to act as Freddy's make-believe flame. Both Jane and George find them in embrace. Jane tells the actress she is throwing herself away on Freddie and suggests a visit to their country home. George thereafter hasn't a chance and when Queenie's old man calls, all liquored up and messes things up a bit, it's the cue for Queenie to exit. But there is room in the back seat for Freddy and he goes along. Jane then looks forward to engaging another manager of the estate, one she knows who is more definite in his ideas, while George figures on an affair with another actress, one with a Spanish name.

Mr. Dickens, who staged the play, has made Freddy the main idea, he himself doing well as George. Hubert Druce contributed the eccentric character of Queenie's father, stewed when he isn't trying to beat the races.

There are seven in the cast. Report is the players are taking a chance of the percentage of the profits. On that basis the show may get by for a time, but it does not figure to run and will hardly extend beyond summer.

NEGRO ART GROUP

One of those Village things by coterie headed by Hemsley Winfield (colored), director, star, stager, all in one. Rest amateurs. Current "Salome," Oscar Wilde's play with musical entr' actes on the side. At Cherry Lane, starting July 18. $1.50 top.

Furthest north in Village abberations with an outside chance that the freakishness of a colored female impersonator doing Oscar Wilde's erotic drama of "Salome" will bring enough of the uptown sensation-seekers down to pay the rent until fall.

A colored actor doing the dance of the seven veils in less covering than a Columbia burlesque runway leader is quite an audience experience. On top of that the Afro-artistic interpretation of the John the Baptist-Salome affair makes a wild evening. The acting is pretty terrible, the production zero-minus, but the bizarre proceedings are worth the trip as a clinical study of Villageana.

History of this group, self-styled Negro intellectuals, begins in Yonkers, no less, where Winfield makes his home. He broke into amateur theatricals there, but Yonkers being not very heavy on colored population, he moved down to Harlem, attracted a colored following and gave performances in a hall at 133d street and 7th avenue. Later he got a small part in one of the "Black Bird" troups for a while, so the story goes.

Interest of white sensation-seekers on expeditions to deepest Harlem apparently gave him the Village idea. Several months ago the group turned up at the little Triangle theatre in the dizzy district. Must have pulled from uptown esoteric element, for in June they went into an elaborate plan to take over the Provincetown theatre for the summer. Just before that was arranged the Cherry Lane was offered for less rent and they settled there.

Project has a backer whose identity is diplomatically in the shadow, but if this side show shows anything at the box office, they propose to stage a whole series of productions, including musical shows.

One-fifty is top. Winfield in nothing but a symbolic brassiere and a Belmont Park girdle, lisping indecencies to John the Baptist's severed head or whirling in wild abandon before Herod, is a bargain at the price. This performance, ladees and jumpmen, wholly fades La Belle Rose in Grove street and blankets all Hoboken revels. *Rush.*

Foreign Reviews

FIRST MRS. FRASER

Social comedy in three acts by St. John Irvine, produced at the Theatre Royal, Haymarket, July 2, by W. Graham Browne, with Marie Tempest and Henry Ainley starred.

Ninian Fraser.....Robert Andrews
Maid.....Millie Wolf
James Fraser.....Henry Ainley
Janet Fraser.....Marie Tempest
Psilip Logan.....W. Graham Browne
Murdo Fraser.....Frank Allenby
Alice Fraser.....Marguaretta Scott
Elsie Fraser.....Ursula Jeans

London, July 3.

Friends of St. John Ervine (he has plenty over here) and of Marie Tempest and Henry Ainley alone may keep this one at the Haymarket till Labor Day. After that it can be squeezed into one act and play the quality vaude houses. But it's not good enough, nor smart enough, nor bad enough to run all evening all year at the Haymarket.

"The First Mrs. Fraser" got plenty of laughs while the second Mrs. Fraser was in and out of the only door the single set had, but when second Fraser femme got the air piece died. Third act dragged like a broken leg in consequence.

Idea is lively enough. Tight Scotchman, married 20 years, divorces wife and marries 19-year-old flap. After five years of night clubs he's had plenty. Both second femme and fagged husband go to first Mrs. Fraser with their troubles. First Mrs. Fraser finds flap wife has been out necking on the side and would be glad to make a new tie-up but wants choleric husband to give her evidence so she can divorce him.

First Mrs. Fraser rides flap into a net so that husband gets divorce, not flap. Remarriage of first Mrs. Fraser and her one and only husband is promised at end of piece.

What's wrong with it? Nothing, and everything. One of Sinjin's own credos is that in show biz there's one law for oil kings and one for suckers. You judge a nude revue, in other words, less severely than you do a legit piece. In each case author's own intentions condition critic's opinion.

This gives any mugg an out when he slams Shaw and lauds Lauder. Whether it's a good way to judge a show or not, Ervine does it, and what's good enough for the prophet is good enough for the profiteers.

This piece hasn't the punch and realism of Ervine's own "Jane Clegg," written before he played guest-critic to "The World" and went mellow on all things Manhattan but Walter Winchell, Heywood Broun, the Four Marx Brothers and Philip Goodman.

Taken to New York it would die, even if these kidders praised it. The Theatre Guild has done several of Ervine's bolder shots, but it's doubtful if it will touch this tame one.

She isn't a last Mrs. Cheney or a second Mrs. Tanqueray, this first Mrs. Fraser. If Ervine were a little more human, like Galsworthy, or a little more humorous, like Coward, he might have saved that third act, but without the second Mrs. Fraser to exercise his puritan venom on, he had nothing left to be funny about.

So in a season saturated with flops this thing means nothing one way or the other. Except for bringing Henry Ainley back in the lights after an illness of two years, Ervine might as well have kept on writing in the "Observer" about other people's plays.

All Ainley did was to get a big hand for regaining his health and a smaller salvo from the palm-slammers for learning a Scotch brogue.

Most of Ervine's comedy comes from allowing the older generation to slam the younger. That and kidding the big pansies at Oxford. He's helped in this by a collegian named Robert Andrews playing Ninian Fraser, son of the first Fraser menage. They really name men "Ninian" and "Vivian" over here).

This kid not only talks an Oxford you can understand but one you can hear. He tells his mother that a club called the "Half and Half" is

(Continued on page 72)

A Star in the Original Cast

stein's plays the lead in the 1929 talkie "MADAME X"

Scene from Metro-Goldwyn-Mayer's Great Production, "Madame X"

Back in the good old days when "Madame X" was shocking 'em out of their seats, Stein's Make-Up was back stage helping the original cast to look more melodramatic. Today in the talkies it plays its important role equally well. Stein's long record on the stage and its shorter but just as successful "run" in the movies is ample testimony for its complete efficiency for every professional purpose. *Purity unquestioned for over 50 years* . . . no wonder 90% of the theatrical dressing tables feature Stein's, "booked" by stars today, as always, for an extended run on the Make-Up "circuit." Just off the press, "How to Make-Up." Free upon request.

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A high-grade production by one of America's most prominent theatrical managers awaits the play which best suits Charles Althoff as a suitable starring vehicle.

Authors familiar with the character created and portrayed by Mr. Althoff are urged to submit their ideas, play synopsis or complete MMS. to the undersigned, who promises prompt consideration and response.

Charlie Althoff

Care T. D. KEMP, Jr.
Hammerstein Bldg., New York

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JAMES F. GILLESPIE
Personal Representative

Australia

By Eric H. Gorrick

Sydney, June 21.

Undoubtedly the talkers are hurting legitimate business despite denials by managers. Only two attractions in Sydney are getting capacity business, "The Desert Song" and "Dracula," both W. T. direction.

A complete round of every theatre in Sydney proved that the talker houses had sell-outs while legit houses, excepting the Palace and Her Majesty's, were doing anything but payable business. This despite the fact that the weather was good

Vaudeville practically dead at the Tivoli, with good business at Fullers with low-brow tab revue. Jim Gerald, a popular favorite, the reason.

W. T. have a sensational success at Her Majesty's with "Desert Song," playing to capacity and likely to run 30 weeks or more.

Clever press agentry responsible for great business at the Palace with this thriller. The p. a. stated that the W. T. management would supply brandy to any person who felt nervous. The brandy jerker attached to the theatre is overworked. "Dracula" looks like running up a nice score. Good acting by Ashton Jarry, Nat Maddison, Ellis Irving, Bertha Riccardo and Bert Barton.

Presented by Marlow-Rolls this attraction did not run as long as expected and will be followed by "Whoopee," opening June 15 for a run. The cast includes Beulah Berson, Genevieve McCormack, Jane Sells, Forest Yardell, Charley Sylber, James Hughes and Leyland Hodgson. Ernst Rolls will produce the show.

"This Year of Grace"

Business not over brilliant at Royal with this W. T. show. Apparently the revue is too English for Australian consumption, and the management would have been wise had they localized several of the skits. The W. T. firm has given the revue a great staging.

Fullers tried to get a break against the talkers with this comedy, but business has started to fall away despite the show is playing at talker prices—dollar top. "New Brooms" will be revived by same company.

Applesauce

Attraction came in last week and met with nice reception. Comedy splendidly acted by Alan Bunce and Ruth Nugent. Not much chance of getting a long run despite show being bright and clean. About six weeks at the longest. W. T. produced at Criterion.

Tivoli

Business has slipped here since the advent of the talkers and is still on the down grade. No big names this week. Bill has June and Cuddles, in a clever musical act; Jack Lumsdaine, reappearance, with songs at piano; Niles Marsh, female impersonations; Clifford and Grey, hoop spinners, did nicely; Marie Nyman, straight songs; Le Groh's Dogs; Syd Seymour, dancing, did best of the bunch, with novelty stepping. Eleven Wonders closed show with acrobatic offering. Murray Parker, m. c.

CURRENT PICTURE BILLS

The State.—Union Theatres, Ltd., opened State last week, choosing "The Patriot" as the feature. The theatre is magnificent both in architecture and appointment, being rated as the greatest in the British Empire. Classy audience, including representatives of royalty, gave the State a tremendous welcome into Sydney's entertainment field.

Business has carried capacity for the first week, grossing the biggest business in town at $1.50 top.

D. M. Dow, Australia's secretary in America, dedicated the theatre per medium special-made Paramount talker. Will Prior and orchestra drew applause with "Tannhauser" overture, following which came Al Jolson acting as "shadow" m. c. and introducing several movie stars attached to Warner and First National. Jolson absolutely wowed them with wisecracks and finished by singing a chorus of "Sonny Boy"; scored hit of the show. Talker was made by Warner Bros.

Prior's stage band cleaned up with a corking bunch of peppy girls swinging the entertainment over to a smash hit.

Capitol.—Capacity business this week with "The Wolf of Wall Street." Picture one of best talkers seen here and worthy of extended season. Feature will only be given week's run. Ted Henkel and orchestra pleased. Eddie Peabody in short talker; good. "Why Be Good?" was liked with Ted Henkel and stage band in nicely worked presentation.

Regent.—"Alias Jimmy Valentine" finishes corking run this week. "Speakeasy" will follow for extended run. Hoyts.

Haymarket.—"The Canary Murder Case" in for extended season under U. T.

Prince Edward. — "Interference" still playing to great business here. U. T. Carroll management.

Lyceum.—Al Jolson in "Jazz Singer" will finish a run of 23 weeks this week being followed by "The Terror" for extended season. Jolson picture smashed all Australian records for U. T.

Lyric.—This U. T. house will go talker next week having weekly change policy at popular prices.

Crystal Palace. — Silent house finding the going hard. "House of Horror," and "Wild Geese," U. T.

Wests.—"The Doctor's Secret" started off this house as talker. Shorts also.

Doncaster.—House starts talker season next week with "Doctor's Secret."

Winter Garden. — "Syncopation" given first release here with short talkers in support.

Other suburban theatres to go talker include, Burwood, Randwick, Clovelly, and King's Cross.

His Majesty's—Anna Pavlova season under W. T.

Royal—"The Five O'Clock Girl," W. T.

Kings—Revival of "The Patsy" with Irene Homer, W. T.

Princess—"Lido Lady" failed to get going for Fullers.

Palace—"The Good Oil," Fuller.

Tivoli—Paulo, Pasquita and Chikita, Havana Surprise, Horace and Kenny, and the Pickfords.

Bijou—Connors and Paul's revue unit, Fullers.

Pictures

Capitol (wired)—"In Old Arizona," playing ninth week. Jan Rubini sensation here. Phillip mgt.

State (wired)—"The Patriot," "Solomon's Children," Charles Hackett, Fox Movietone News, and Bob McQuestion and Melody Boys on stage. U. T.

Athenaeum (wired)—"The Terror" in for a run under U. T. and Carroll.

Regent (wired)—"Sadie Thompson"; shorts and stage presentation. Hoyts.

Plaza (wired)—"Alias Jimmy Valentine" for run. Shorts with stage presentation and Eddie Fitch at organ. Hoyts.

Majestic (wired)—"Interference," U. T.

Leo Carrillo will make his Australian debut in July with "Lombardi, Ltd.," for W. T.

Leon Gordon will revive "Brewster's Millions" for W. T. following "Flying Squad."

"Five O'Clock Girl" doing nicely in Melbourne for W. T. Helen Patterson featured.

The Fullers still playing straight comedy at St. James, Sydney. House will probably be wired.

VAUDE

Murray Parker returns to America after a 20 weeks' season.

Dora Maughan has scored in Melbourne for Tivoli Theatres and will open Sydney this week. Assisted by Walter Fehl.

Bookings by Tivoli circuit include Kitty Doner, Robb Wilton, Jerry and Baby Grands, Helen Jones' Girls, Paula, Pasquita and Chiquita, and David Poole.

Fullers have quite vaude altogether playing only revue units over circuit.

Tivoli management will try a new entertainment policy with vaude, revue and talkers. Management finding it hard to book big-time American acts here owing to so many stars finding work in the talkers. Several acts seen over circut recently were with the Fullers for years with their pulling powers practically reduced to nil owing to being seen around so often.

Acts playing Union-Kine-Vaude include The Randalls, Carre & Carlotta, Rene Maxwell, John Orren, Allen & Louise, Three Freehands, Big Four, Keeley & Aldous, Halliday & Watson, Six Maxellos, Mack & Stanton, and Brogan Bros.

Federal authorities will remove ban placed on colored American performers following on the Sonny Clay's Band affair of last year. The authorities decided that colored actors could come into the country providing management importing them put up bond of $500 providing for good behavior. Tivoli people stated to be behind plea to allow Negro performers entree to Australia.

PICTURES

Clyde Hood, American producer, doing well with new idea of presentations for Union Theatres. Hood comes from Chicago.

"The Singing Fool" will go into the Haymarket, Sydney, following "Canary Murder Case."

"The Jazz Singer," the picture that started the talker craze here, has cleaned up tremendously in Australia making Jolson about the most popular star in this country today.

The Broadway Theatre Co. of N. S. W. reported to have signed a big order for "Auditone," a local concern, with English connection, for talker equipment.

Paramount announces they have 61 sound and silent pictures for release here in 1930. Paramount Convention now being held in Sydney.

Millions feet film destroyed in fire at Metcalfe's Bond Stores, Sydney, including some of the latest talkers set for release. Losses include "Speakeasy," "Heart of Dixie," "Four Devils," many Clark and McCullough comedies and Fox Movietone News.

Protection Notice

Notice, provisional, went up this week on "Hold Everything" at the Broadhurst, New York. Under it Aarons and Freedley, producers, are privileged to close any time without further notice.

Victor Moore and several other principals of "Hold Everything" have been reassigned to the A. & F. new musical, "You For Me." It went into rehearsal this week.

Hazel Berge now editing True Confessions, one of the Fawcett magazines.

Nan Halperin

"King, King and King ("Broadway Nights") are without doubt the most amazing tap dance trio in the world."—DETROIT "TIMES."

MATT BOB PETE

KING, KING AND KING

TELEGRAM

"BROADWAY NIGHTS"

DANCING TEAM OF THREE KINGS LONE FEATURE PROVING MERIT

Apart from the King, King and King who turn out to be dancers among dancers————

TELEGRAPH

Some sage of show business has breathed the snippy message that good dancing is not news. An ardent supporter of this gay little observation, I find myself forced to retreat. King, King and King make dancing front-page news, banner-line stuff. They are without peer in any show in town, and they are herewith elected with elaborate ceremony to the restricted membership of the Regal Order of Show-Stoppers. They stopped "Broadway Nights" so thoroughly that Miss ————, on the point of going into her orchid number, had to sit by and toy with grapes until the audience had had its fill of the sizzling steppers.

WORLD

The three Kings, who call themselves King, King and King, are extremely diligent and skilful tap dancers, who do the most extraordinarily complicated triple and quadruple foot-wigglings and floor-kickings it has been my pleasure to see in recent years, and do them in perfect unison.

SUN

The only specialty which stopped the show cold was some tap-dancing by King, King and King.

POST

The hit of the evening, judging from the applause, was made last night by a trio of gentlemen known as King, King and King. They offered several numbers and their final effort brought curtain call after curtain call.

WOMEN'S WEAR DAILY

Never before have we seen such rapid and skilful stepping as executed by three young men, presumably brothers, who are billed as King, King and King. Every time that they appeared (which was frequent) the applause was long and loud.

AMERICAN

There were several remarkable dance numbers. King, King and King stopped the show with a buck and wing dance in the second half and their chain dance also evoked storms of applause.

KING, KING and KING

EVENING JOURNAL

Three dancers, gaited dancers, who are known merely as King, King and King, but who could dance no better under their right names.

TIMES

The highly involved and admirable clatter of King, King and King, who are pedal extremity experts.

MIRROR

King, King and King, a trio of rapid-fire buck and wing artists, stepped out and stopped the show on several occasions.

EVENING WORLD

King, King and King, who stopped the show with their dancing.

DAILY NEWS

There are King, King and King, who stop the show with machine-gun hoofing.

SHUBERT'S "BROADWAY NIGHTS"

WATCH FOR OPENING OF MATT KING DANCING SCHOOL WITHIN A WEEK

Exclusive Management BENJAMIN DAVID (Hammerstein Theatre Building), 1697 Broadway, New York City

Radio Rambles

By Abel Green

Old and new stuff on the air encountered after a couple of months' absence from the receiving end of a New York City "mike." Not much change, either.

All going in for more and more dance music, and not a little of the Rudy Vallee stylist syncopation noticed around.

The reason for the syncopation is obvious; it's about the best thing to hold 'em. Both of the larger networks essay regular dramatic stock programs weekly but they can't overcome the sax appeal of a jazz band.

The NBC is going in for more institutional ballyhoo stuff than ever before. Now that Victor is an RCA subsidiary, a regular Victor hour has been allotted to Nat Shilkret, who personally announces the reproductions of the arrangements he canned on the Victor disks. It's a good way to plug the record sales, the idea being that for permanency, a recorded version of the favored selections is obtainable for 75c. Shilkret had Scrappy Lambert with him as vocalist.

The National Broadcasting and Concert Bureau plugs itself with a variety program of not particularly outstanding but co-ordinated talent. It is explained that the bureau also books any of the NBC's talent for personal appearances. Bob Pierce as m. c. of the bill heard was okay. The Radio Does, the veteran Frank Croxton and Dave Grupp's orchestra were favorably impressive.

Nut Club Going Ritz?

La Belle Rose is back at the Village Grove Nut Club but the etherized programs seem to lack the sparkle and brilliance and utter abandon of yestermonth. Is the joint going ritz? Couldn't be that the dignified auspices of being on WMCA has anything to do with it because that station formerly broadcast it also. Unless it's recent instructions.

The aura of mild lunacy which previously percolated through the "mike" is lacking. There are lapses and pauses and bad breaks in the announcements. With La Belle back it should be different. The odd songster—or songstress?—is a drawing card, after a fashion, for this Village spot. Meyer Horowitz, boniface of the new Nut Club, now at 15 Barrow street, should capitalize him—or her.

Couldnt be that the swankier environment has anything to do with it!

Back Again

Among the back agains, Vincent Lopez is once more NBC, after going CBS for his roadhouse plug. He is the feature of the Kylectroneers program. A good name, still one of the big three among bandmen, and probably insisted upon by this commercial account.

Ernie Golden also back at Canton Palace, Broadway chow-meinery.

Marine Band via WABC and the Hotel Bossert orchestra from the Marine roof of the Brooklyn hostelry (WEAF) were both satisfying if contrasting instrumentalists. Jack Albin is the baton wielder of the dance band which well-phrased continuity announces it in naval fashion. The Bossert boys lasted until midnight and then Phil Spitalny dished out some crack dansapation from the Hotel Pennsy roof until 1 a. m.

Backing Up Hours

The radio commercials are out to get the fullest attention for their ether ballyhoos. More than ever, they're backing up the radio programs with extra space in the dailies calling attention to the particular programs, soloists, station, date and hour. The London shoe hour is thus described as offering a "colorful program—many attractions" over WOR. It is actually a colorful musical program, the band breaking up its routine judiciously in the matter of number selections.

Figuring the Speaks

Lesser stations still use disk broadcasts but announcing them as such, necessitated by federal regulation. There are three 24-hour stations around Los Angeles relying on the records for programs. With the many eastern nite owls it mightn't be a bad stunt for some lesser station to attract nocturnal attention that way.

The west coast stations even go so far as to tie up these canned programs with some automobile accessory, radio or music store or other local enterprise as a commercial plug, and might even be gotten away with on this end.

If for nobody else, what a service for the all-nite speaks!

The Next Day

In one day, WABC provides a great assortment of jazz music starting with Harold Stern from the Ambassador. Ivan Brunel and his Montrealers, after an all night grind at the Chateau Madrid, manage to do well by five o'clock in the afternoon. Duke Ellington from the Cotton Club, and Vincent Lopez, alternating between both of the giant networks, follow. Roy Ingraham from the Paramount hotel is another clicker.

A. B. C. Expects Nat'l Hookup by October 1

Seattle, July 23.

By Oct. 1 the American Broadcasting Chain, backed by Adolphe Linder of this city, president of the Puget Sound Savings Bank and one of the owners of the famous Camlin apartment hotel, expects to perfect its national chain of controlled or owned stations, the New York hookup to be lined up by that time.

ABC recently incorporated. It owns stations in Seattle, San Francisco, Portland and Spokane. KJR in Seattle is the original.

In Seattle 200 employees are on the ABC payroll. It has a dozen other stations as far east as Chicago sewed up.

Band names employed are Vic Meyers and Warren Anderson, Seattle; Georgie Stoll, in San Francisco, while Francesco Longo is conductor of a symphony orchestra regularly on the air here, and Laborius Hauptman in San Francisco.

Davis, Coots, Engel Hook Up as Music Publishers

An important combine as a new music publishing firm will get into action August 15 with Benny Davis, J. Fred Coots and Harry Engel as business partners in Davis, Coots & Engel, Inc. The first two are well-known as songwriters, and Engel, now business executive with Berlin, Inc., will be business manager. He was formerly of Robbins-Engel, Inc.

Davis, a prolific songwriter, as well as Coots, who came up in recent months, particularly with "A Precious Little Thing Called Love," as a successful composer, are now a writing team.

Airway Theme Song

George Whiting left New York yesterday (Tuesday) morning via N. Y. Central and Western Airways. He's due in Los Angeles tonight (Wednesday).

The move to the coast was as sudden to George as the call for him to write a theme song for the new combination fast transportation of rail and air.

He will write the lyric, with Eddie Weber setting the melody. A contest will then be held by the new travel line for an appropriate title.

Busse Walks Out on Roadhouse—Poor Biz

Henry Busse with his Buzzers walked out of Pelham Heath Inn, on the Pelham Parkway, New York, Sunday, disappointed with the poor biz because of the local antipathy to the roadhouse management (Gene Geiger) employing him.

Busse is set with the Arthur Klein-Terry Turner revue, "Insults." It goes into rehearsal in mid-August. Meantime, Charles Morrison is setting for some Keith time around New York.

Busse may also land the new Governor Clinton hotel berth on 7th avenue and 31st street.

Frank Jenks in Chi

Los Angeles, July 23.

Frank Jenks leaves for Chicago to alternate as m. c. between the Sheridan and Terminal theatres.

Starting Aug. 2 Jenks will rotate on a split week basis between the two houses.

Combo Chills

The Rocco Vocco-Gus Kahn publishing venture looks cold. Some talk of the crack Chi rep for Feist and the lyricist going into business on their own, but nothing materialized.

GRATEFUL JIMMIE

"Had a great time last night (Sunday). Went over to the Pavlion Royale to see Abe Lyman, and Christo dead-headed my check."

Jimmie Durante speaking.

"Jack White was there, too. A sweet fellow, that White.

"I guess they dead-headed his check, too. Fine guys, Christo and John. Just think, to eat for nothing."

"Well, yes, we did go out on the floor, Jack and myself. But we only stayed there for an hour or so, kidding around. Had a lot of fun, both of us.

"Ain't they great guys, to dead-head our checks?"

Metro Declines Chance To Sell Robbins Contract

Los Angeles, July 23.

Robert Crawford, president of De-Sylva, Brown & Henderson, made an offer to Irving Thalberg to buy out Jack Robbins' interest in the Robbins Music Corp. Robbins, with Metro-Goldwyn-Mayer, are now 50-50 partners in the music publishing company. Crawford's proposal was rejected.

Crawford and Winfield Sheehan are co-operating for the Fox talkers. In view of the possible Fox-Metro merger, Crawford endeavored to secure control of everything musically in both companies.

A stipulation in the Robbins-Metro agreement is understood to forbid one or the other disposing of its stock interest without a unanimous vote of the board.

Musicians' New Scale For Discs Labor Day

A new scale of prices for recording services in connection with the making of Columbia, Brunswick, Victrola and similar records, adopted by New York Musicians' Local 802, A. F. of M., becomes effective Labor day.

The minimum scale for such work is:

Phonograph: One session not to exceed three consecutive hours, $20.

Two sessions the same day not to exceed five hours, $30.

Overtime for 15 minutes or fraction thereof, $2, with double time for leader or contractor.

No member shall be allowed to play trial date or rehearsal for phonograph without receiving prevailing rates.

DINTY PRICE DIVORCED

Chicago, July 23.

Elsie Pearl Engel, working in cafes as Dinty Price, was granted a divorce from Thomas Charles Engel, cafe manager, on grounds of cruelty, through Atty. Irving Eisenman.

Elsie testified that on her birthday the lesser half beat and punched her as his idea of a cheap present. A month later, she claimed, he kicked her and broke a couple of ribs, and at another time gave her a general fistic overhauling. Judge Otto Kerner decreed Miss Price could resume her maiden name.

CHERNIAVSKY LEAVING

Los Angeles, July 23.

Joseph Cherniavsky, musical director for Universal and whose contract does not come up for renewal until Sept. 1, has turned in his resignation to take effect on this date.

Longer Term on Coast

Los Angeles, July 23.

At annual election of officers by Local 47, American Federation of Musicians, a resolution was adopted to make the presidency and the business managership for three years instead of one.

This affects J. W. Gillette and Ed Smith respectively.

Coslow-Chase Film Operetta

Hollywood, July 23.

Sam Coslow and Newell Chase have written an original operetta for Paramount.

Working title is "Prince Charming" and has 10 song numbers.

Along the Coast

By Bill Swigert

Los Angeles, July 21.

Art Schwartz, of Warner-Witmark, has had his option renewed to remain here as manager.

Schwartz has just returned from a tour of the Pacific slope, where he installed Frank Givney as being in charge of the San Francisco office, and is now laying plans to open an office in Seattle.

A waltz ballad, titled "Because You Belong to Me," written and dedicated to the recent Buddy Morris wedding, is now being used as a theme song for "Woman on the Jury," First National picture. Felix Bernard, Stanley Wiemer and Fred Morse authored.

To prove versatility knows no limit around a picture studio, George Marion, Jr., a title writer until talkers came along, is now writing the story, dialog and lyrics for "Sweetie," musical romance of campus life, for Paramount.

A lyricist turned dialog writer is a precedent established by Al Dubin. When he was found loafing around the First National lot, they put him to work at writing three sequences of dialog for "Sally."

Incidentally, both Dubin and Joe Burke contributed nine new song numbers for this same picture, leaving but two of the original score to remain. These are "Wild Rose" and "Silver Lining." New theme song will be "If I'm Dreaming." In addition to this, Dubin and Burke will soon begin collecting royalties (if any) on the 12 numbers used in "Golddiggers of Broadway." Principal numbers of this one are "Tip Toe Thru the Tulips With Me" and "Painting the Clouds With Smiles."

Instead of using the regulation nameplate to identify the bungalow assigned to Abel Baer and Wolfe Gilbert at Fox Hills, the studio had Mahonri Young make a placque with the design of a wolf on one side, a bear on the other and a fox in the center.

Montmartre Cafe is 24-sheeting Paul Whiteman's Rhythm Boys, and receipts are increasing.

Boys have taken a place and are keeping open house. Telephone number, for sundry reasons, is not listed.

So far, the male contingent of songwriters has succeeded in holding a 99 per cent. monopoly on the Coast. One per cent. was chopped off last week by Universal employing Mabel Wayne to write for "King of Jazz."

Miss Wayne holds the distinction of being the first femme to hold down such a picture assignment here. It gave Fox the bright idea that there might be more girls declaring themselves as songwriters. In anticipation of a rush, this studio is planning a row of bungalows for their exclusive use, to be known as Tin Pan Sally.

Sid Mitchell blew some of his royalties for a new buss.

Sam Coslow exemplified the true spirit of a songwriter when he got the chance to rattle the ivories for a sequence in "Fast Company" for Paramount. Played his own numbers and it took 10 stage hands to drag him away from the piano.

Oscar Levant and Sidney Cleare, lone deuces on the Radio lot, have furnished four Radio pictures with the necessary songs. Since none of the pictures have yet been released, the boys are waiting for the royalties to come in on seven numbers published by Harms, to be released simultaneously with the pictures.

Numbers receiving the plug over the air from local broadcast stations last week were "Louise," "Am I Blue," "Singing in the Rain," "Your Mother and Mine" and "My Song of the Nile."

Where stations feature the request program hours, a number of composers call up at every opportunity asking for their own numbers. An eastern practice.

With the Warner-First National studios, eight miles apart, Ray Perkins, stationed at the Warner plant, finds it necessary to contact with his songwriters by telephone.

Where changes of numbers are needed, the revised tunes are hummed over the wire back and forth until they're approved.

Brunswick Phonograph recording crew have returned to their local studio after spending two weeks in San Francisco recording four numbers with Jess Stafford's orchestra. Numbers recorded were from the M-G picture, "College Days," and includes "Campus Capers," "Sophomore Prom," "I Don't Want Your Kisses" and "Until the End."

Four other recordings were made with Tom Gerunovich's orchestra, including "Am I Blue" and "Let Me Have My Dream," from Warner's "On With the Show." Others were "Boogy Man Is Coming" and "Sugar Cane Around My Door," taken from "Melody Lane," Universal picture starring Eddie Leonard.

Herman Ruby's enthusiasm for prize fights won him the assignment to write a number for Georges Carpentier in Warners' "Show of Shows.."

Victor Schertzinger, director of 67 pictures, is the first man to write a thematic score for a feature film. In addition to this, he has written 10 principal numbers and all the incidental music to be used in "The Love Parade," for Paramount.

Joan Crawford will warble two originals in "Jungle."

They will be "The Jungle Song," by Brown and Freed, and "That Wonderful Something Called Love," by Joe Goodwin and Lou Alter.

For "Behind the Makeup" Sam Coslow and Newell Chase have written lyrics and music of "Say It With Your Feet"; Leo Robin, lyrics, and Coslow, music, of "My Pal"; Coslow, lyrics, and music of "I Will Remember, You Will Forget."

Promotes Himself in And Out of Two Jobs

Los Angeles, July 23.

Joe Tenner, two week m. c. at the Million Dollar, is out after an audience reaction which left little doubt in the management's mind.

Tenner came here four months ago and representing himself to local booking agents and managers as the leader of the "California Ramblers," Columbia phonograph band. He stated he had brought his recording orchestra with him and finally landed with the Million Dollar billed as "Joe Tenner and His California Ramblers."

It is said he promised the management that Columbia would furnish local tie-ups. Columbia's tie-up came within 48 hours after Tenner opened in a wire to the house manager, E. W. Baker, that the name "California Ramblers" was a stock band name, that Tenner had no right to it, and that if the name were not dropped prosecution would be started against him and the house.

Same night the audience started after Tenner and he was given his two weeks' notice.

Tenner then went over to Pantages and got a route on the strength of the Million Dollar date and the recording band name as a plug. Three days later Pan heard of the M. D. razzing and cancelled.

Charging assault and battery and intend to defraud, the city prosecutor has issued two complaints for arrest of Joe Tenner, former m. c. at Million Dollar theatre.

Mrs. Oliver Hardy, mother of Babe Hardy, dancer, alleges Tenner withheld trunks and personal property of her daughter. When seeking to recover same, she says, she was violently ejected from Tenner's dressing room and had to be treated at Georgia Street hospital for serious injuries.

Intent to defraud complaint originated with Alvarado Tailor Shop, where Tenner had uniforms made for his band. Complaint alleges that Tenner collected individually from his musicians for their uniforms, but failed to turn over $150 to the tailor shop.

Continental hotel slapped on a $92 attachment against Tenner prior to the bandsman leaving here July 18 for San Francisco. Hotel could not collect as Tenner had drawn his salary in advance.

BLANCO FREED

Chicago, July 23.

Dan Blanco, owner of the Club Alabam, and his head waiter, Gen Harris, were freed of charges of violating the prohibition law when members of State's Attorney's Swanson's office couldn't agree on how liquor evidence had been obtained. Two raiders, giving evidence at separate times, each said that he was the one who bought the one pint of evidence.

U. S. Commissioner Edwin K. Walker dismissed the case.

Theme Song Interjection Into Pop Music Industry Keeps Trade Topsy-Turvy

'Music biz isn't good as a general thing. The theme song situation has the industry topsy-turvy.

It is not considered healthy when a firm like Robbins, for example, with a minimum overhead, and without any facilities to "make" a popular song through regulation professional channels, tops the industry because of its tie-up with Metro.

Robbins through Metro has "Pagan Love Song," from M-G-M's "The Pagan," and the "Broadway Melody" tunes, as its best sellers. In addition, the M-G-M "Hollywood Revue" songs will probably sweep the industry. Already, with the picture only running at Grauman's Chinese, Hollywood, its numbers are of the biggest things among sellers on the west coast.

The mechanicalization of popular songs has created a division of interest. Not all the picture theatres are wired, for one thing, and so not all theme songs come to public attention from the screen. Hence there is the key city market and other metropolises to draw from. This type of audience, innured to the mechanically recorded music, purchases what it likes in "Canned" form, i. e. disks, or remains content to continue getting it via ether.

In the lesser towns and the great hinterland where the family pianoforte is still functioning, the themes do not get as much of a play as does an occasional "Carolina Moon" or "Honey," whenever these manage to assert themselves from under the avalanche of theme songs.

That brings a division of interest. Themes sell better in some instances on the wax recordings than in sheet music. With the many theme songs flooding the market, it swamps everything else, so much so that if "Honey" (Feist) retains third spot among the best sellers, it's remarkable.

Leaders

"Wedding of the Painted Doll" (Sherman-Clay) out of "Broadway Melody"—Robbins, has the other songs, outside of this one—runs second to "Pagan Love Song." Shapiro's "I'll Always Be in Love With You," Remick's "Louise" and Forster's "Get the Blues" (pop) rate in sequence

Feist's "Vagabond Lover" is another pop that stepped out independent of the screen plug.

DeSylva's "Mean to Me" (pop) and then Robbins' "Broadway Melody" and "You Were Meant For Me," both from the same picture, is followed by another indie pop, Santly's "Got a Feeling I'm Falling." Triangle has "S'posing," Harms' "Sleepy Valley" (Eddie Dowling picture); DeS' "My Sin," same firm's Fox "Follies" music; Joe Morris' "Carolina Moon," "Do Something" (Green-Stept), "Weary River," "Desert Song" score and "Am I Blue?" (Witmarks) are other good sellers.

Something radical will have to be done about the theme songs, aver the recording execs. At one time Victor, Brunswick and Columbia contemplated curbing the theme song output until the Victor's home office in Camden, N. J., decided it could continue doing things in its own way, since its No. 1 in the field, without interference from contemporaries. As a result, instead of selecting what might be deemed the one or two best songs per picture, each is afraid the other will scoop the market and "can" everything, perhaps pulling the real hit out of the dark horses, and so the market is more glutted than ever before with the themes.

Songwriters and Publishers

Even the songwriters are squawking and the less grasping publishers, with a saner balance of things, are of the opinion it's an unhealthy condition. As a general thing, the publisher, being a publisher, figures that anything that's recorded is okay as he'll get it in bulk on the number or copyrights whereas the songwriters' royalty per song suffers through having a good turnover minimized because of the other entrants in the royalty-getting field.

As for the theory about dark horses, that's too true in the music business. "Wedding of the Painted Dolls," the second best seller, is the answer. In "Broadway Melody" it was buried away as an instrumental although a Variety reporter almost came to blows with Jack Robbins, publisher of the other tunes in the picture, that "Painted Dolls" (Sherman-Clay publication), because the reporter's contention it would ultimately assert itself.

Picture's Strength

It's not a matter of the quality of the songs any longer as it's the strength of the picture. The best answer is the now notable, "I Love You Now As I Loved You Then," from "Our Dancing Daughters," box office smash. The song was otherwise a "dog," but carried along by a strong flicker.

That's why there will be a tendency more than ever to catch pictures in previews or at first nights or rely on the trade papers for accurate reports on the picture strength and then stocking up on the respective songs for merchandising or, in the case of the recorders, concentrating on the songs from the highly touted pictures.

Columbia Promoting New And Cheap Phonograph

In a psychological effort to outsmart the public and revive its interest in talking machines and records, the Columbia Phonograph Co. will bring out a new Radiograph which will be a disk-playing attachment to the ordinary radio loud speaker. It has been found that up-to-the-minute radios with improved microphonic reception has proved a handicap to the antiquated talking machines now in the average household.

The average home may have a current or last year's model radio set but still own a talking machine from five to 20 years old and wonder why the loud speaker reproduces more faithful music than the old-style turntable outfit.

Columbia will merchandise the new Radiograph with a view to interest the radio set owners, who comprise almost every household in the nation by now. The selling price will be cheap because ultimately they will get it back in phonograph record sales. A $50 to $55 retail price will be the average.

With Vallee West, Publix M. C.'s Switch

Rudy Vallee and his Connecticut Yankees will entrain for Los Angeles Aug. 22 where Vallee will make his film debut in an RKO talker, "The Vagabond Lover."

Paul Ash, current at the Paramount, New York, will be switched back to the Paramount, Brooklyn, to bridge the vacancy gap of Vallee's departure, with Dave Rubinoff, now at the Eastman, Rochester, brought back to the Paramount, New York, in his former pit assignment. Par's stage band assignment is open but reported a toss between Henry Busse or Ben Blue.

Vallee's leave of absence from Publix to fulfill the prior film contract with Radio Pictures is tentatively set at six weeks but may be longer. Upon completion of the film Vallee will return to the Paramount, New York, for an additional 10 weeks before playing other Publix houses.

Vallee went into the Paramount, New York, on a 10-week contract with renewal option. The contract has been expanded to cover a year.

Phoney Davis Engaged

Lou Davis, the wholesale butcher and songwriter, has a phoney using his name throughout the southwest, resulting in a Miss Speer and her mother writing him from Denton, Tex., in connection with an "engagement" between the pseudo-Davis and the Texas girl.

The phoney Davis has been cashing checks on the songwriter's rep as author of "Precious Little Thing Called Love," "Love Tale of Alsace-Lorraine," etc.

NO MORE MUSICALS

Star Writing Trio Prefers Picture Work on Coast

Unless their plans are radically altered, DeSylva, Brown and Henderson will write no Broadway musicals this season. They favor writing for pictures (Fox) as a better source of income.

Ray Henderson is already in New York. Lew Brown, still convalescing from his recent operation for hernia, is due east from Hollywood for a month's vacation. Buddy DeSylva is resting on the coast, which is his home territory.

George White waited until the last minute, counting on the boys changing their mind for the new "Scandals," but several will now contribute the songs, including Benny Davis and J. Fred Coots, as well as Jimmy McHugh and Dorothy Fields.

SALARY CUT FOR ORGANISTS IN CHI

Chicago, July 23.

Because of the increased budget caused by sound pictures, every organist employed in B. & K. theatres has been forced to take a steep cut in salary. Biggest cut is $150 weekly, taken by the circuit's ace organist.

In the straight sound houses B. & K. organists are receiving unusual exploitation for their solo periods, because they are the only living personalities seen by the audiences. Some of them approach the popularity once held by the departed m. c.'s, and salaries have been considerably above scale.

Sammy Levy Dies

Sammy Levy, veteran music man and song plugger, suffered a fatal relapse Sunday night (July 21) at Belmar, N. J., where he was convalescing, and succumbed at the Spring Lake hospital, Spring Lake, N. J., where he was rushed as the result of another paralytic stroke. A blood clot on the brain was the immediate cause of his death.

Mr. Levy, about 40, was unmarried but the sole support of his widowed sister. He was for many years with Waterson, Berlin & Snyder, until a fortnight ago when he was laid off.

Sammy Levy was one of the best known of song pluggers, a character around the big sporting functions at the old and new Madison Square Garden, Velodrome and the like, where his stentorian voice boomed out the latest Waterson ditties. He was also a crack act lander. His tireless efforts on behalf of his firm is credited with putting many a song writer in the money as the result of the ensuing royalty earnings, although Levy was one plugger who was never declared "in" on a piece of any song.

At the behest of Mack Goldman, general manager for Remick's, Walter Winchell printed one of those Mark Hellinger sob stories in the Mirror which a Variety man circulated around on the Coast. A fund from both sources reached $1,200 which was intended to defray the expenses of Sammy Levy's convalescence at the Jersey nursing home.

He was a member of the Munn lodge of the Masons and services will be under Masonic auspices.

Bernie Out of Hotel

The merging of the United and Bowman hotel chains eased Ben Bernie out of the Hotel Roosevelt, New York, where Guy Lombardo succeeds him in mid-September, booked by the M.C.A.

Bernie may either be at the new New Yorker hotel in the Gramercy district or shift to another United hostelry in Chicago.

Pollock with W-W

Bernie Pollock, general manager of Sherman-Clay's New York office, will go with Warner-Witmark's July 29, as sales manager.

Warner-Witmark's have placed Frankie Rice, formerly with Feist's, in charge of W-W's Boston office. Monday Harold Lee will shift over to the Chicago office July 29.

Inside Stuff—Music

Old Pals Fall Out

E. C. Mills did a mild burn-up at Saul H. Bornstein of Berlin's for attempting to take a bow in elevating the Robbins Music Corp. into Class A as a big league music publisher. When the board of the American Society voted that Robbins' catalog entitled that firm to first grade rating, Bernstein took it upon himself to lend the impression to the Robbins firm that it was his kindly offices that brought that about. Which in itself is a gag, considering the Irving Berlin Standard Music Corp., a subsidiary, having attempted at one time to cut into Robbins' standard business radically.

When Mills was apprised of this, he exclaimed with some heat that he's surprised at Bornstein whom he deemed "one of my best friends in the music business, and told the Robbins firm that it was strictly on a merit rating of their catalog that the elevation into the big royalty-melon class came about.

Most of the roadhouses now have radios installed as wait-fillers while the band is taking time out. Sometimes the quality of the broadcast dance music shows up that of the actually performing combination.

Finston's Troubles

Nathaniel Finston, general musical director at Paramount's Coast lot, has had many an argument with the Los Angeles musicians' local in maintaining the personnel of the studio synchronizing orchestra. Finston maintains that for sound picture work, every musician in an orchestra must be a soloist. As a result, he tried to secure men here from New York, and although the latter are union members, Los Angeles local emitted quick protest and insisted he use only L. A. members.

Finston is picking up L. A. players to comply with union demands but is using the New Yorkers until he can find capable substitutes.

Warners Behind Publishers

Warners are behind the new Benny Davis, J. Fred Coots and Harry Engel music publishing venture, from reports. Warners, besides controlling Witmarks, are also backing George and Arthur Piantadosi, Inc., now occupying the large quarters on the first floor of the Strand theatre building, for many years the home office of Waterson, Berlin & Snyder. Warners, of course, owns the property, through merger with the Mark Strand-Stanley interests.

Feist's Not Hooking Up

A tip from the coast that RKO was set to buy out Feist's and Harms is to be discounted. For one thing, Harms has the exclusive music tie-up with RKO Pictures, having sent out Kalmer and Ruby (since back), and otherwise co-operating.

As for Feist's, that veteran popular music publishing firm, has had propositions galore, including a $5,000,000 bid outright for its catalog. Feist's principle has been always to operate independently and any merging with a picture company is out, it is said. As if to prove its theory, Feist's put over "Honey" in the face of an avalanche of pop songs, and its "Vagabond Lover," according to trade reports, is already surpassing "Honey" in certain key cities. Incidentally, both are Rudy Vallee-exploited songs, credited to Vallee for hit-making.

Are the Boys Coming Back?

The songwriters' covered wagon starts back for sure very soon. Plenty of rumbles from the west coast to the eastern executive offices that the boys will be trekking back.

Picture companies have put on plenty of extra overhead, guaranteeing the songsmiths on an average of $20,000 and $25,000 a year—but on six-month renewal periods.

Seems to be a concensus that at best most of the writers are specialty material contributors. Many of these duties could just as well emanate from the east. A staff is essential for the spot material to fit situations. The most in demand writers are those capable of fashioning complete scores as well as book ideas.

Big Sheet Music Order

Music biz may be bad but perhaps the record single order for a printing job was placed by Bobby Crawford for his firm, DeSylva, Brown & Henderson, for a gross of 450,000 copies.

The bulk of this printing order was for the forthcoming Al Jolson quartet of songs from Warners' "Say It With Songs."

HERE AND THERE

California Collegians booked by Louis Shurr for White's "Scandals."

Gene Rodemich started as m.c. at the Metropolitan, Boston, Thursday, indefinitely.

Freddy Strauss has left De Sylva, Brown and Henderson Chicago office for M-G-M.

Vic Irwin, last Publix m. c., goes into Pavillon Royal on the Merrick road, L. I., succeeding Abe Lyman who shifts to the Lido-Venice, Arrowhead. Irwin was booked in by the NBC.

Arthur Behim has turned over "Am I Passing Fancy?" to Piantadosi. The ballad required a larger professional staff exploitation.

Carl Edouarde, former musical director at the Strand, New York, has been signed to synchronize musical scores for Aesops Sound Fables.

Billy Mann and his Yacht Club Boys; Vercell Sisters, Murphy and Johnson, dancers; and Virginia Howard, soprano, are currently at the Ross-Fenton Farm, Asbury Park.

Zizz Black is new m. c. at Proctor's, White Plains, succeeding Ken Kenmore. Black is from the Coast.

LOUIS WARNER IN L. A.

Los Angeles, July 23.

Louis Warner, son of Harry Warner and in charge of Witmark music house library for Warners and First National, arrived here late last week.

He is glancing over the general situation.

Johnny Black Impresses Judge With New Tunes

Cincinnati, July 23.

What seemed a tough break for Johnny Black, one of those who had a hand in the writing of "Dardanella," may turn out to be the silver lining in the cloud of grief that has been hovering over his head in late years.

Johnny, making his home with his folks on a farm near here, was pinched for intoxication recently in Hamilton, 20 miles from Cincy, and fined $100. Black told hizzonner that he didn't have the necessary century note, but did have a million dollars' worth of unpublished songs that should reach the hit class without much trouble.

The judge allowed the tune composer to produce three of his numbers for a trial hearing. They received the oke of the judge's wife.

The story came in for a lot of space in newspapers hereabouts. With the judge interested in the possibilities of music publishing, the chances are good for an angel bringing the gems to the ears of the public.

Johnny stated that he received $20,000 in royalties on "Dardanella."

During the past New Year's holidays, Black produced a 14-people revue at a Cincinnati cafe, which clicked but lightly.

Kelton With Robbins

Los Angeles, July 23.

Frank Kelton, with Spier & Coslow here, goes to New York as an executive for Robbins Music Corp.

The Robbins general sales manager, Bernie Prager, is coming here, with Kelton to handle the New York trade.

Disc Reviews

By Abel

Everything is theme songs now. A good appealing pop, for that matter a good appealing theme song, is not to be encountered just like that. No wonder the public's dizzy on its selections. This general confusion must be what's reacting against a better turnover.

Theme songs are ballyhooed and labeled as from this, that and the other picture. The publishers are relying on the picture to carry the songs into popularity which it will ultimately, providing both picture and song are oke. Meantime, the average theme song, when it gets onto a Victor or Columbia or Brunswick label, is really not as well known generally as the old type of pop song by the time the phonograph companies deemed their merchandizing values sufficiently great to "can" them.

What happens? The record buyer sees that such and such song emanates from this or that picture. Not knowing the number, not having heard it around much, what with the publishers laying down on the plugging and relying on the screen as an exploitation medium as has been previously pointed out, the record buyer must naturally conclude he'll just wait until he sees that picture or becomes more famliiar with it.

After all, one doesn't go into a store and listen to a collection of songs and then weigh the respective merits before finally picking out the week's quota of "canned" music. Song merchandising has always been on the principle of plugging the numbers into public consciousness and forcing their footsteps to the music shops.

So if they do wait until the picture comes out, that means the ship is sunk; they're waiting too long. By that time the songs are bound to be too old and so they stall some more and more. Anyway, that's one phase of the many deductions anent this theme song business so much in the air.

Victor List

Take a flash at the Victor lists for an illustration. Sure, **The Melody Three's** version of "My Song of the Nile" from Barthelmess' "Drag" and "Pals Forever" from "New Orleans" (Tiffany-Stahl) sound all right as done by this vocal trio. But outside of not only not having seen both these pictures, the songs are not especially popular as yet for the reason they illustrate how the respective publishers will reap the fullest benefit in direct ratio to the picture exhibitions. Or, even if they've gone in for the usual plugging methods—which they must have done, in some measure—it's a certainty the avalanche of the rest of the song themes has been no small handicap.

Sophie Tucker does "He's a Good Man to Have Around" and "I'm the Last of the Red Hot Mammas," both from "Honkey-Tonk," but it so happens that in New York for instance that picture only showed two weeks at one house and has yet to be generally released. Hence, the Mme. Tucker's name and style must carry the ditties, which she does. Soph did two other couplets previously, just as oke.

On the dance end, for Victor, **Boyd Senter** and his Senterpedes get hot and "dirty" with "I'm in the Jailhouse Now" and "Rich Man, Poor Man," both sizzling blues.

Victor Arden-Phil Ohman and their orchestra give their two-piano stuff full play with the "Little Show" hits, while **Jean Goldkette** with a pair of ditties from Warner Bros. "Gold Diggers of Broadway," impresses with melodious fot-trots. **Waring** and **Shilkret** are backed up with "To Be In Love" and "When We Get Together in the Moonlight," both rhythmic and smooth.

Pancho and his orchestra from the swanky Embassy Club, New York, bows in as a Victor artist with "Peace of Mind," a smooth fox, done in the dignified "society" manner, but not especially punchy or sparkling. **Ted Weems** backs him up with "Good Morning."

Johnny Marvin clicks with Al Jolson's hits from the forthcoming "Say It With Songs" (Warners), doing "I'm In Seventh Heaven" and "Used to You." "Seventh Heaven" and "Little Pal," also from the same flicker, are dance-versioned by **George Olsen** as another couplet and done brilliantly. Oughta be a big seller in view of the Jolson tie-up and the deft treatment.

Gene Austin has a peach couplet in "Maybe—Who Knows?" and "Got a Feeling I'm Falling." **Rudy Vallee** with "Baby—Where Can You Be?" and "You're Just Another Memory" are done in characteristic Vallee style and should appeal greatly to that market.

Walter Donaldson's new "Junior" is a good number which **Shilkret** handles well, backed by **Olsen's** "Reaching for Someone."

Columbia

A good assortment on Columbia. **Paul Whiteman's** "S'posin'" is a peach, this ditty emanating from a lesser firm's catalog and stepping out as a popular ballroom fav.

(Continued on page 73)

From England Again Comes
The New American Song Sensation
"THE ONE IN THE WORLD"
From the same catalog (Campbell-Connelly) which gave us that melodious hit,
"If I Had You"
Need We Say More?
It's a "Natural"!!
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

$4,000 for Dolly Bernard

Benefit show at the Chateau Madrid last week for Dolly Bernard grossed $4,000 with Lou Schwart and Texas Guinan expertly managing the affair.

Over 200 couvert tickets at $10 per were sold, the remainder of the sum raised coming from food checks and donations.

Miss Bernard, popular Broadway hostess, has been confined to Mount Sinai Hospital for several weeks with a serious heart attack.

PRODUCER DOUBLING

Chicago, July 23.

Jack Laughlin, stage producer for Marks Bros., will double at the Green Mill cafe next fall, putting on the floor shows there. Laughlin is bringing his wife, June, here from the coast to assist him.

TOWN HALL JIG

Bowdoinham, Me.

Bowdoinham, Me., July 19.

They still dance the old and strenuous way in this burg. Lady of the Lake, Portland Fancy, Boston Fancy, Quadrilles and other antique orthopedic exercises every Saturday night.

A "crowd" of 44 persons is accounted a good turn-out. Fellow and his steady are nicked 75c. at the gate. Dances are run by the orchestra boys, constellation of three perspiring dispensers of frenzied music. They pay $3 a night rent for the hall. Population around 1,000.

It's a slice of authentic rusticana, the real McCoy in barn dances, and a delight for a city-bred traveler. The Boston Fancy has it all over the corns and bunions of the Mayfair paralysis.

A dance is a dance in Bowdoinham. No dignity. The lads unfrock down to their shirtsleeves, which are rolled up and their collars tucked away for the evening in a hip pocket. The floor vibrates and the frailer ladies visibly wilt under the whirling pep of the lads fresh from the farm.

Dances last 10 to 20 minutes each. Occasionally a Charleston—persisting favorite—is played, but square dances predominate. When not musicing the orchestra boys are farmers themselves.

Prohibition is a success in Bowdoinham. The last bottle of Jamaica ginger was sold several months ago. Stubborn scofflaws are reduced to beef, iron and wine tonic, disagreeable medicine of alcoholic content. Mostly the boys eat ice cream, raw. Intermission for that purpose.

No films at these cross-roads and the nearest town with a theatre 10 miles away. During the winter Bowdoinham has magic lantern entertainments. Sets of slides telling humorous stories are shown repeatedly.

While the younger element get to neighboring towns occasionally, the older folks do not see three pictures a year. Music they get relayed via radio, their principal contact medium with the entertainment world.

But a swell time Saturday night. The square dances are at once a lot of fun and better than a Turkish bath. As gay and as innocent as the larks that twitter, "All Hands Round" and those other venerable jigs are based on the old-fashioned precept that many feet make merry times and the dance floor is for dancing, not for necking.

New England was doing these steps when the New York, New Haven and Hartford was a cowpath.

Land.

FIRST MRS. FRASER

(Continued from page 68)

so named because men are half women and women are half men. "Well, you never can tell," says Marie Tempest, "I got a letter the other day addressing me as 'Dear Sir or Madam.'" This panicked them, but such nifties are too few to start printing tickets eight weeks ahead.

All the Fleet Street boys, of course, are giving it everything. After all, Ervine is one of them and Ainley needs a hit to make him feel that getting well was worth the trouble. It may go over here because Americans are pouring in by thousands and with the weather cold, rainy and generally terrible they will be driven into amusement places. St. John Ervine and Marie Tempest in the lights may be enough to pull them.

But let a spell of hot weather and sunshine hit this town and Ervine's income tax problems will be over for the year.

Ten weeks, and next stop Golder's Green is what it looks like.

Scully.

NEW YORK CHATTER

(Continued from page 58)

ment gag. Harry's usual gifts to one he fancies is a ball and chain watch or silken unmentionables which he gets wholesale. But for the report that he gave Miss Bow a rock the size of a grape, even the most incredulous won't fall.

Louis K. Sidney got back to Loew's after three weeks' absence at Lake Placid, enforced through complications resulting from the extraction of a tooth. Eating ravenously, and not worrying about dieting fads or fetiches, Sidney was scared stiff of tackling the scales, but discovered he had dropped off from 218 to 211.

Gene Austin, in the 11th day of the 18-day Hollywood diet, up to Monday, of this week, dropped 18 pounds, feelin' good and going strong. The Victor recording artist, forced into picture talker work because of his record sales, finds it necessary to lose the extra avoirdupois in order to click before the camera.

"D. Knapp" and "E. Carroll" on the register of a summer resort near Portland, Me., caught the idea eye of an inquiring reporter of the Portland Evening News. He disclosed the couple as Dorothy Knapp and Earl Carroll, with a party of friends. The reporter made an engagement with Carroll, but half an hour before its time, the Carroll-Knapp combination checked out.

SOPHIE TUCKER in HONKY TONK
"THE WORLD MAY THINK I'M WRONG BUT I'LL JUST GO ALONG—"
"I'M DOING WHAT I'M DOING FOR LOVE"
By Jack Yellen and Milton Ager
AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE., NEW YORK CITY

SOPHIE TUCKER in HONKY TONK
WHO CARES WHAT OTHERS SAY? I'LL BE THE ONE WHO'LL PAY—
"I'M DOING WHAT I'M DOING FOR LOVE"
By Jack Yellen and Milton Ager
AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE., NEW YORK CITY

SOPHIE TUCKER in HONKY TONK
I GAVE UP HOME AND FRIENDS/ IT DOESN'T MATTER HOW IT ENDS/—
"I'M DOING WHAT I'M DOING FOR LOVE"
By Jack Yellen and Milton Ager
AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE., NEW YORK CITY

SOPHIE TUCKER in HONKY TONK
I'VE BROKEN MAN MADE LAWS, BUT HEAVEN WILL FORGIVE ME 'CAUSE—
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And His Greater Orchestra
Movietoning at Universal City
"THE KING OF JAZZ"
In Production as U's 100% Talker
Personal Rep.: JAS. F. GILLESPIE

On the Square

(Continued from page 60)

long held by Universal have been available for lease for several weeks. These signs bring more $50,000 each a year.

Square's Vendors

Colorful cast of street-vendors now inundating the Square. Snappy voiced fellow with the box-shouldered blue suit selling joke and song books at two bits a copy....Rabinical old chap with Santa Claus beard selling sun-glasses at six-bits, but lets them go for a quarter....Flocks of young kids combing the restaurants selling Ladies Home Journal and Saturday Evening Post, using the bicycle or boy scout suit spiel....Half dozen necktie salesmen wearing soup-stained ties themselves telling customers a pretty cravat is a great asset....Two astronomers polishing their brassy lens crying the magnificence of Venus and Mars.

Too Many Hotels in Square

During the past year the Times Square zone mushroomed with new hotels Recently several were reported in financial difficulty, one going into the hands of a receiver. Two others were offered to a hotel operator on a percentage basis, but he is considering the offers, believing too many hostelries in the district.

One of the largest of the new hotels has not yet opened all its floors. Business has been pretty good, but sponsors of the hotel discovered it was not drawing repeaters. There is a good explanation, the policy of the place seeming to be that of making it tough for guests instead of aiming for comfort. A registered guest with baggage must first establish "telephone credit" with the manager before making calls, else the boy is right up at the floor with the check for the call. Another inconvenience is the rule that all food checks must be paid for immediately after the meal—no signing. When a hotel man was told of the situation he said "it's the banking interests."

Disk Reviews

(Continued from page 72)

Feist's importation of "Laughing Marionette" is the back-up.

For contrasting "dirty" music in orthodox Harlem fashion, **Sonny Greer** and his Memphis Men make blues-y with "Saturday Night Function" and "Beggar's Blues" in rip-snortin' style.

Chi's own Vallee, **Guy Lombardo,** is another outstander with "This Is Heaven" and "Here We Are," a theme and pop couplet, done in characteristic slow manner. Incidentally, one wonders how New York will take to that Chi rhythm. The Columbia people tell us that Lombardo is great around the mid-west, as he would be naturally, but not heavy on sales in the east, despite his having been on the Columbia broadcasting network regularly for some time.

Vocally, **Cliff Edwards,** who will surprise pleasantly when the M-G-M "Hollywood Revue" is released generally, clicks with the hits from the picture, "Singin' In the Rain" and "Orange Blossom Time." **Pete Woolery** from the nite clubs gets sentimental with "My Heart Is Bluer Than Your Eyes" and "Am I a Passing Fancy?" both appealing and well-adapted to his voice.

Ethel Waters, whose "Am I Blue?" and "Birmingham Bertha" out of "On With the Show" have been previously released, does "True Blue Lou," also a theme, out of "Dance of Life," backed by a native Harlem doggerel, "Second Handed Man." A white folks' type of coon shoutin'

Don't miss **Clayton, Jackson and Durante's** debut Columbia record. That goes 'specially for the Broadway bunch; you'll love it! It's the three Shnozzles all over again, and no couvert charge, doing "So I Ups at Him" and "Can Broadway Do Without Me?" The former has the phrase, "He's a fairy" altered to "pansy," but otherwise in the inimitable Shnozzola style.

BRUNSWICK

Al Goodman, the orchestral click of "Follow Thru," and a clicker on Brunswick with selections from that musical, repeats with the hits from "The Little Show," titled "Or What Have You?" and "I've Made a Habit of You," well done, with vocal interludes.

Dick Robertson, radio comedian, vocalizes two theme songs, "Louise" and "Some Sweet Day," niftily.

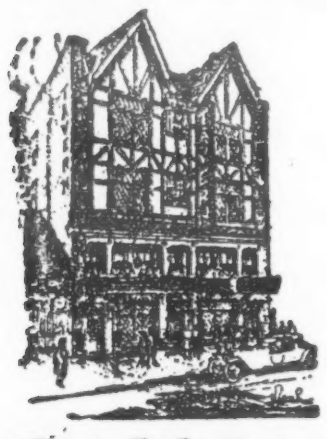
Roger Wolfe Kahn, back in the dance field, if only on the records, shifted from Victor to Brunswick. His dance combination is the pick of the recording men around New York, and they produce a couple of breezy foxes in "Heigh-Ho!" and "Pretty Little Thing." The latter is a cute summer ditty which, under any other time or circumstance and not buried by the theme songs, would click as a hit.

Roy Ingraham is another new Brunswickeer. Ingraham is the Hotel Paramount maestro, formerly vocalist with Arnold Johnson when he was at the same hostelry. As his successor, Ingraham, like Johnson, is now a Brunswick artist exclusively and doing nicely with fox-trots like "That's Living" and "Me and the Clock." A vocal trio fortifies the band leader on the singing.

Another new recorder is **George Belshaw** and his KFAB Orchestra (Lincoln, Neb.), radio-famed in the west, whose "Sweet Liza" and "You'll Recognize My Baby" should sell well locally, at least.

In Hollywood, at the Montmartre, where the visiting peasantry comes to gape at the celluloid celebs of certain noondays, **Roy Fox** and his orchestra constitute an alternate attraction. True, as far as the celeb seekers are concerned, he is quite secondary, excepting at night, when the colony steps out. Fox is known as "the whispering cornetist" and features that quality in the instrumental rendition of "Nobody's Fault But Your Own" and "My Melody Man." In the former, Art Cripper and a quartet officiate vocally; in the latter, Helen Stone sings the chorus.

Another west coast favorite is Earl Burtnett and his Biltmore Orchestra, of which the **Earl Burtnett Biltmore Trio** is an integral feature. They do two themes, "This Is Heaven" and "I'm That Way About Baby," and like as not the trio also participated in the original picture, for Burtnett and his Biltmore boys are the most overworked aggregation of studio musical specialists.



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Geiger's Woodmansten Inn Open With Appeal Stay

Gene Geiger's both Pelham roadhouses, Woodmansten Inn and Pelham Heath, are still open, although both are on the padlock list, a legal stay pending appeal proving a temporary lifesaver.

Of the two, Woodmansten was slated to go first. The lock was actually on the roadhouse for several hours one night last week, but a writ obtained by the desperate Geiger, following a flying trip to Washington, had it removed.

It's very likely Woodmansten will weather the summer and if closed in the fall it's a break for Geiger. Otherwise, Pelham Heath Inn would have become the center of activity, with Vincent Lopez shifting over, since Pelham Heath isn't slated to take the governmental veil until Sept. 15.

The established success of Woodmansten made it mutually advantageous to keep that house running as long as possible.

Geiger got himself in wrong with the federal court bunch through a "desparation defense" insinuating disparagingly of a New York federal assistant attorney.

It is said that Arthur MacLean's Hunter Island Inn, also on the padlock list, will be accorded similar consideration in connection with a stay as was accorded Geiger. MacLean's roadhouse is on city property.

UNCOMMON CHATTER

(Continued from page 61)

tering eyelids. Camera was not flattering.

Raquel's name in the picture was Conceeption — doubtless an old Spanish custom in nomenclature. Spanish custom in nomenclature.

Vallee in the Shops

Wanamaker's stepped into the limelight of flapper approval last week with a personal appearance of none other than Rudy Vallee. Performance was scheduled for 10:30 in the morning, but was not too early for the young things to storm the auditorium and swoon with delight at their hero's crooning.

Even white-haired old ladies stopped scanning their shopping lists long enough to jot down the names of their favorite selections, preparatory to adding Vallee to their disc collections.

The Funny Mr. Williams

Tucker and Smith, comedy duo one rather like Mr. Williams—Mr. Herbert Williams, and very funny. ....House crowded....'S awful seeing shows from a rear seat in this theatre. Almost makes Television necessary...."Maytime Melodies." Nice enough musical, with brisk dancing, singing, and a dramatic recitation that "gives a glimpse of the serious side of life."....Oh, very serious.

In the Shops

Awfully nice chiffon frock at Best's with skirt fullnesses edged with black tulle. Lovely line.... Grand French undies at Macy's at grand prices....Cunning French hats for fall at Saks' 5th Avenue. ....Should really be called "chapeaux," considering the prices. One from Agnes, a black velvet beret with tiny top-knot holding in place a circular veil. Another by Reboux is also in black velvet, with jagged edges over the right ear and heavy self flowers trailing down the neck on to the left shoulder. Crazy, but in a nice way. A more sensible one by Rose Descat in black felt has an erratic turnback brim. Now you see it, now you don't.

This and that in the advance fall fashions....Silk fabrics with tweedy designs to be used....also imitations in silk of knitted stuffs. Nasturtium shades to be exceedingly popular. African brown favored for street wear, worn with beige and henna. Sounds like a brownish season. Patou is using the dark greens and blues, with deepish purple favored for evening wear....A decided Spanish and Italian influence in costume jewelry. Earrings, they do say, will be bought by the yard. Vionnet combines a pinkish jersey with a henna trim in a darling new sports frock. Has scarf treatment at the neck. London Trades has many models for street wear in fine wool basket-weaves, all of which have very full skirts. Length of these is three or four inches below the knee—afternoon frocks to be longer and evening frocks, as usual, irregular. More next week.

1st All-Girl Show

Los Angeles, July 23.

Laura Marten and Norma Norwood have put in a floor show of eight girls at Arbuckles' Plantation, Culver City. Girls do specialties besides the ensemble numbers.

It's the first all girl floor show around Los Angeles.

TED HENKEL

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I STARTED WITH PAUL WHITEMAN

I AM STILL WITH PAUL WHITEMAN

I HOPE TO BE ALWAYS WITH PAUL WHITEMAN

FERDE GROFE

Chatter in London

London, July 13.

Jack Hylton's long standing contract with Williamson's to go to Australia, postponed last year by Hylton paying the Australians $5,000 has been cancelled by Jack paying the firm a further $2,500.

Sunny Jarmann, American, playing the lead in "Hold Everything" at the Palace, just celebrated her 19th birthday. The dressing room was decorated with two huge cakes. One had 19 candles, with a notice displayed "This is her stage age." The other cake had 50 candles and the notice read: "Her real age." The second cake was given by John Kirby, one of the comedians in the show.

Bernard S. Giannini, son of Dr. A. H. Giannini, banker who backed Fox in the fifty million dollar Loew merger, was operated on here Thursday night for appendicitis and is reported now out of danger in a Welbeck street nursing home. Published reports had it that it was the president of the Bank of Italy himself who had gone down under the knife. The Gianninis are here on an annual vacation. Family has moved out of Savoy to hotel near private hospital to be close to sick son.

Latest theme song for script writers says Leonti Planskoy, kind of sound and color engineers, is "Eat, Drink and be Merry, for tomorrow we dialog."

Dorothy Gish a rave in stage version of Samson ("Jazz Singer") Raphaelson's "Young Love." Play suppressed by Lord Chamberlain, but Arts Theatre Club gave censor a run-around by producing it for its members. English love Dorothy's voice. She's been in silent picture productions here.

Swagger Club

Cellar bathing in Lido of London with girls having cocktails between dives into pool illuminated from below is the feature of newly opened International Sportsman Club on Upper Grosvenor street. First 502 members were well-heeled Americans, mostly millionaires. Club will go in for polo, golf, hunting, racing and all the high-hat ways of wasting a lifetime, but summer will be spent between the bar and the pool.

Peggy Joyce in and out. Flashing a $375,000 blue diamond and a dick to guard it, she said she was just looking London over with no summer love in sight. Fact is it's waiting for her in Monte Carlo under the working title of Albert Wilson.

Hermione Baddeley is quitting the stage to go ranching it with David Tennant, her husband, in Canada. She's 22.

Vogue around London for a new tenor called, on the discs, Eric Marshall. Turns out to be son of Duchess of Westminster, who gives him four quid a week to burn up the highways. Singing for years, but got nowhere until a teacher named Mrs. Chaplin took him over and changed his style. Soon after, he began to panic them with his unchanging color in a wide range of notes, but he refused all opera, concert, radio and vaude offers.

Pola Negri, shooting a silent at Elstree, has gone horse and buggy publicity too. Gives all scribes the air. Any publicity she wants will be done at home, she says. Result is, all she's got has been the filing of her divorce in Paris and that for fewer sticks than a bricklayer's chowder party.

Billy Merson squawking about three-a-day in vaude is answered by an old trouper who did six turns a night, split among three houses and had to gallop in a sea-going hack from one stage to the other. One act, "The Bricklayers," he says, carried heavy property (bricks presumably) between two houses for four shows between sundown and midnight.

Talker avalanche even affecting small time racketeering. Beggar carrying a portable phonograph with a sack of discs. "See and hear the vagabond tenor" slogans bum with cap in hand.

Records are supposed to be his own voice before it went "blind." Plenty of pennies.

Trevor Wignall of Daily Express gypping Grantland Rice "Sportlight." Calls it "The Daily Sportlight." Rice doesn't syndicate in any English rags, but his stuff appears in Paris edition of Herald.

Tommy Burns, once a heavyweight champ of sorts in his pre-Johnson days is around London. Weighs 252. Fighting weight was 180.

Mary O'Farrell doubled for Lya de Putti's non-brogue voice in "The Informer."

New ankle attention-caller. Bracelet hose. Clocked in silk stockings by Jones, Leicester Square. Chorines eating it up. Cost $1.35 a pair.

Jeanne de Casalis, actress, widow, married Colin Clive, actor, widower, in Kent, June 29. Both West End stars, he at present in "Journey's End."

At the conclusion of his two weeks' engagement at the Palladium, Lester Allen gave Richard Green, orchestra conductor, a handsome gold-mounted walking stick, making the presentation over the footlights. This is the first known occasion when an American made a gift to any house official in London. Crean is considered to be the best conductor of a variety show in this country.

Count Anthony de Bosdari seems to be in bad. Getting an uneven break from his former associates in London, too. When Anthony decided to go to Germany and stay there after Tallulah gave him the air, he left a Rolls-Royce behind. Gave a friend power of attorney to sell it. Presently cabled for the dough. Friend found one of the companies Bosdari had been directing had sold it over his head for what they said Bosdari owed them: $2,000. Car was worth at least $3,750, for which friend had fixed a sale. So the count had no auto and no dough. And now they say his American divorce isn't good in this country, after he's been and married again in Berlin. They won't give the lad a break.

Who would have thought 10 months ago that it was possible to inveigle hard-boiled Londoners to go into a cinema at mid-day? But

(Continued on page 79)

Paris Chatter

Paris, July 15.

Sacha Guitry will hang out at the Madeleine next season, the new playhouse. In conjunction with Trebor and Brule, lessees, Sacha will give a revue of his own composition, for which A. Willemetz will furnish the lyrics. Season will commence Oct. 15, with a revival of Guitry's "Mozart" for a week or so while the author is watching rehearsals of his historical survey of France, under the title of "La Victoire de Samothrace" at Baron Henri de Rothschild's new playhouse, the Pigalle, to be inaugurated about that period.

Meanwhile the Guitry couple will work off a contract with L. Volterra at the Marigny, signed prior to the switch over at the Theatre Edouard VII and Sacha's migration to the Madeleine.

The French version of "Hit the Deck" which the Isola inseparables are mounting at the Mogador when "Rose Marie" is withdrawn in the fall, will probably be billed here as "Alleluia" (from the central song item in the production). Lead will be Cecilia Navarre and Cleo Vidiane alternately, the former appearing at the premiere. Henrietta Leblond, vaude vocalist in Paris for 30 years, will impersonate the old negress. Cast will include Minevitch's boys, Felix Oudart, Drean and George Bury.

Rehearsals for a new operetta, "Brulebois et ses Filles," at the Marigny will commence next week. Louis Verneuil, prolific playwright-actor, is writing the book, with Maurice Yvain supplying the score. Max Dearly will head the cast with Edmee Favart and Mlle. DeCreus. Others listed are Robert Burnier, Carpentier (not the pugilist), and Nelson.

Several French playwrights got together privately the other night to talk over the invasion of the French theatre, particularly by American successes. They intend to cause a stir in the Society of Authors as not faithfully applying the late by-laws.

At least a dozen foreign plays are scheduled already this winter. By the contracts with directors now in force the quota of one French play for three foreign ones is imposed, while some managers have prom-

(Continued on page 79)

Egypt

By EDWARD ASSWAD

Cairo, July 15.

Film entitled "The Girl of the Nile" has been shown at Ramses theatre.

Jack Schutz, of Le Film d'Art Egypien Company, is producing an Egyptian picture. Its lead is a young Egyptian girl, Fuada Hilmy. Cast includes Gobran Nahum, Mohamed Mostafa, Touny and Abdel Naby, all actors at Rihani theatre, Cairo.

Yussef Bey Wahby and company will play at Zizinia theatre, Alexandria, for a month, commencing July 15.

Society Backs Odeon

Paris, July 14.

A society has been formed here, including several Americans, designated as the Amis de l'Odeon (Friends of the Odeon theatre) with the object of assisting financially in the continuation of the classics. It is intended to create prizes to stimulate actors playing in French classical works. Louis Evan Shipman and French Hollis will push the project in the American colony.

'Thing Called Love' Ends

London, July 23.

Robert Loraine's presentation of "This Thing Called Love" closes at the Apollo July 27 and Loraine will revive "Arms and the Man" next week.

While it was not successful in London, the Burke piece did well in the provinces with Conway Tearle starred.

ANTOINE OUT OF PIGALLE

Paris, July 23.

Andre Antoine resigned as manager of Baron Rothschild's new Pigalle theatre over a reported confliction with Sascha Guitry. New house is scheduled to open in October with a Guitry production.

The two are said to have failed to reach harmony in direction of the theatre, with Antoine's initiative apparently limited.

Rothschild's son, Philippe, is serving as manager meanwhile.

Six Wired in Sweden; Amer. Acts Now There

Stockholm, July 12.

Up to and including July 9 six presentation theatres in Stockholm have been wired. There will now be a pause.

The following shows these theatres and the synchronized pictures they have played so far:

Palladium—"Why Be Good?" (FN). The next synchronized picture at this theatre will be "Sally from Singapore" (Pathe).

Piccadilly—"White Shadows" (M-G-M).

Olympia—"Wolf Song" (Par).

Astoria — "Abie's Irish Rose" (Par), and "Wedding March" (Par).

Rialto—"Jazz Singer" (WB).

Metropol-Palais—"Why Be Good?" (FN).

All of the above theatres use Western Electric equipment.

Stockholm will soon be played by American acts. They are here now and plenty of them. These are the latest: Myron Pearl and Co., dancers; L'oma Worth, musical comedienne, at the Circus Revue; Jackson's 16 Stars, still at the Circus Revue; Powers' Elephants, Grona Lund Tivoli (Luna Park of Stockholm); Swan Ringen's diving girls; Miss Quincy, diving expert; Joe Mandis Trio, hand balancing.

"That Thing Called Love" made a fair showing at the Djurgards theatre in Stockholm until the theatre burned, June 21. Only thing left by the fire of this quaint little summer theatre was a poster high up on one of its charred frames. Play switched over after the fire to the Blanche theatre, where it ended July 6 when the Norwegian actor, Erling Drangsholt, especially engaged for the leading role, returned to Norway.

Actors' Distressed State In France Investigated

Paris, July 23.

An investigation into why the gambling casinos have failed to continue the engagements of stock companies in season, according to charter, will be included in an attempt, with government aid, to relieve the present theatrical crisis.

Owing to the distressing situation and the number of French comedians and lyrical artists out of work, Congressman Gerard, member of the Chamber of Deputies, and Mayor Dijon intend to participate as spokesman for the Actors' Union in questioning the government.

"Co-optimists" in Talker

London, July 23.

New Era films begin work on a talking feature Aug. 20, the cast being "The Co-Optimists" group now in revival here.

Dominion's First Star

London, July 15.

Ada May is coming over shortly to rehearse for the London opening of "Follow Thru," first attraction for the new Dominion theatre, being built by Sir Alfred Butt and R. H. Gillespie. It is scheduled to open early in September. Others in the cast will be Leslie Henson, Sydney Howard, Ivy Tresmand.

The theatre is at Oxford street and Tottenham Court road and will seat nearly 3,000. The best seats will be $2. A subway will lead directly from the theatre to the underground railways.

Marionette Congress

Paris, July 14.

A Punch and Judy Congress is to be held here in October. The leaders of the world's puppet shows will then meet to discuss their business from an international angle.

The greater number of delegates is expected from Czechoslovakia, as nearly every schoolhouse in that country is equipped with a marionette show. Russia is likewise in the fore.

Try Plus-Four Shakespeare

London, July 23.

"The Merry Wives of Windsor" goes into the Haymarket Friday of this week for a special matinee, performance being in modern clothes. If the idea clicks, piece will be moved to another house for a run.

Regular tenant of the Haymarket is St. John Ervine's "The First Mrs. Fraser."

British Film Field

(Continued from page 2)

figure by the time they run the film this and a couple of other numbers will have become over-familiar and started to slide, so the folk won't want to see the picture.

Tight Money

Public and city very shy these days. With overdue reports not yet forthcoming and some bad ones out, even the good results lately shown by British International and its theatre company Associated British Cinemas have not made flotation money any easier.

This 8th the Edibell Soundfilm Apparatus Co. made its issue, asking the public to subscribe $550,000 in $2 shares. The company is formed to market apparatus only and not to make films, and has a synchronized disk system invented by Cecil Jeapes, son of William J., one of the old-timers. Thomas Hough and William F. Robbins go on the board as representatives of the Edison-Bell Talking Machine Co.

Issue was very lightly responded to by the public.

Other Companies

British Filmcraft got out a report this week showing cash at bank $945 and debts $85,000. They have made seven shorts and four feature films in their first year, and are re-equipping their studios for sound.

Blattner Corporation sent around a circular to stockholders estimating its first year's profits at $520,000 on a capital of $1,250,000. Agreements with Rex Ingram have been terminated, but they figure to make "Jew Suss" as a sound film on the Stille Wire process in its second year, which started June 17. Meeting is yet to be held, with delay claimed to be through balance sheet awaiting completion of auditors' survey.

Western Electric Moves

A deputation is due to see the Parliamentary Secretary to the Board of Trade over the inter-use jam this 17th. Meantime a private meeting of Western Electric officials and some of the distributors was held and a proposition was put to agree to play films recorded on Western Electric system over British Talking Pictures' equipment and such equipment as is found satisfactory.

W. E. has agreed to this, and that seems the end of the interuse dispute so far as B.T.P. (Isidore Schlesinger's Phonofilms) is concerned.

A number of other systems are being marketed or tried out here at the moment—Powers' Cinephone, Traveltone, Naturatone (in which R. H. Gillespie of Moss Empire and Morris Cowan are interested), and Syntok. Difficulty is product to play over these except Cinephone, which claims to have its own, and servicing.

Syntok is being run by Vivian van Damm, who was the first manager of M-G-M's New Empire and previously managed the Tivoli. He is putting out a public company for $750,000 to market the apparatus, which sells for $975, but the stock is subscribed for from the inside and will not be offered to the public.

Theatre Issue

This 16th the 500,000 shares authorized at the recent meeting of Associated British Cinemas, Maxwell's theatre company, are to be issued. This is in addition to an issue of one-half of the million so far unissued common stock and not an actual increase in capital. Existing stockholders are entitled to preference of allotment, so are stockholders in British International. Subscribers for the new stock (7½ per cent. preference) will get an allotment of the same amount of common.

Noted Exhibitor Passes

Sol Levy, 62, died at Harrogate July 9. He was in the shoe trade and started in the film business with a theatre in the Midlands in 1905, later building the Scala and the Futurist, Birmingham, still two of the best houses in the provinces. He was connected with Butt in the Palace theatre at one time, and owned the Scala and Claughton picture houses, Birkenhead; Scala and Futurist, Liverpool; Scala, Nuneaton and Scala, Middlesbrough. He was also a local distributor operating territorially for independent product as Sol Exclusives Company.

"ROPE'S" CENTURY

London, July 23.

"Rope," play based on the Loeb-Leopold murder case in Chicago several years ago, turned its 100th performance Monday night.

Copies of the play in book form are presented to seat holders.

AMERICANS IN HOLLAND

Amsterdam, July 23.

Among the Americans in Amsterdam are Jack Rossheim, Alfred Bloom and Mark Nathan, all visiting relatives.

Swiss Chatter

By PROF. E. B. RICE

Zurich, July 9.

An English-American musical conference will be held at Lausanne, near Geneva, August 2-5. It will be mainly devoted to questions of musical education, etc. The chairman and chief promoters are Walter Damrosch and Sir Henry Hadow, well-known authority.

The recent congress of Basle of the Union of Swiss Musicians adopted a resolution of protest against the introduction of "talkers" in the picture houses of the country, and decided to call the attention of the authorities and picturegoers on the disgraceful effects of mechanical music. It seems doubtful, however, in what way, if any, authorities can interfere with the evolution of the talking screen.

Fritz Rotter, manager of the Carl theatre of Vienna, at St. Moritz, told reporters he and his brother will again play musical comedy next season.

Dr. Erwin Debries, New York representative of the Scherl film papers of Berlin, is in Baden, near Zurich. Dr. Debries visited Hollywood recently. Now he is writing a book on Hollywood, which will be published next fall, and will be titled "Hollywood, the City of Illusions." It will be in German.

The leading Swiss picture houses of Zurich, Basle, Berne and Geneva are being "wired" for talking pictures. The system chosen will be Tobis-Klangfilm, the German apparatus. It is probable that the talkies will also be mostly Ufatone productions. However, the Capitol Theatre of Zurich, a theatre belonging to Carl Laemmle, will open the season with "Show Boat."

DODGE CLOSES "SUN-UP"

Paris, July 23.

Wendell Phillips Dodge's American season at Mathurins, in which Lucille Laverne was presented in "Sun Up," closed last week. Running since June 21.

Hoping to reopen in November, Dodge is organizing a subscription plan. He has gone to Berlin, prior to returning to New York in August.

Coming Over Soon

London, July 23.

Due to sail for America on the "Leviathan" Aug. 6 are Henry Sherek, Andre Charlot, Clifford Whitley and Val Parnell. Latter is the General Theatres Corp. booker and Charlot is now in charge of the Grosvenor House.

Ballet Does Well

London, July 22.

The new Oumansky ballet at the Alhambra, "Leopards," set to Offenbach music, did very well, opening yesterday (Mon.).

London Debuts

London, July 23.

Florence Foreman and Geraldo and Adaire were cordially received in their Plaza debut.

Valsamaki Starring

Paris, July 23.

Marie Valsamaki has become associated with a French company called Associated Artists which will begin a French season in November.

Obituary

CHARLES FOREPAUGH

Charles Forepaugh, 91, who, with his brother, Adam Forepaugh, founded the Forepaugh Bros. circus, died July 1 of heart disease in West Berlin, N. J. Despite his advanced years he was ill but one day and took to his bed only after much persuasion.

Charles and Adam Forepaugh, latter died some years ago, were horse traders dealing in horses and mules used in the Civil War. They joined John O'Brien's circus at the close of the rebellion.

O'Brien quit and sold to the Forepaughs, who later purchased the 12-cage menagerie of Jerry Mabie and turned the two into the Forepaugh menagerie. The show increased and in time had 44 cages. Then it became necessary to stop moving by wagon and travel by rail.

As time passed the menagerie was given constant animal additions by purchases of European dealers. In 1874 Charles Forepaugh became sensationally known by thrusting his head into a lion's mouth. About 40 years ago the Forepaughs retired and the circus, in combination, became known as the Forepaugh & Sells Bros. shows. When they sold out they gave to the Bronx Zoo, New York, an elephant called Bolivar, then said to be the largest one in captivity.

IN FOND MEMORY OF
A DEAR FRIEND
CHARLES IRWIN
BUSTER WEST

The Forepaughs built the Forepaugh theatre, Philadelphia, destroyed by fire years ago. It was in this house that their sister, May Forepaugh, gained fame as an actress.

Charles Forepaugh's daughter and a grandson, George Matlack, of the I. R. T., New York, survive.

Interment in West Berlin.

DR. CHARLES D. GRAY

Dr. Charles DeGaimo Gray, 72, veteran publicity man and theatrical man, died recently in New York following a long illness.

Dr. Gray some 30 years ago was a prominent manager and had been connected with a number of big attractions. He was born in Covington, Ky., and began his professional career with the John Robinson Circus, afterwards joining the J. H. Haverly forces. In the early '80's he interested the late Jay Gould in the development of the "L" railways in New York and remained with him some time.

The Dr. financed Haverly's London engagement with the minstrels and later became publicity man and director of the opera at Monte Carlo for M. Blanc. He was made Chevalier of the Legion of Honor in 1883. Commissioned by Cecil Rhodes to reach Jamison after the raid Dr. Gray successfully accomplished the feat. He also managed the horse shows at the old Madison Square Garden for many years.

Last winter he directed a yacht race from Palm Beach to Havana.

MORRIS ALBURTUS

Morris Alburtus, 41, juggler, formerly of Alburtus and Bartram, died in San Diego, Cal., July 8. He engaged in stage work in 1895 and had been active in vaudeville until his death.

Mr. Alburtus at different times was associated with the Russell Bros., Weber and Fields, the Hyde Shows and Tony Pastor.

He was the original Alburtus of club juggling fame and for 25 years was with the Alburtus and Jessie Miller combination, playing Orpheum road shows as well as European circuits. For five years he was doorman at the Hillstreet thetre, Los Angeles.

He is survived by one daughter, Alta M. White, living in Los Angeles.

MRS. J. D. WILLIAMS
(Jane Brown)

Mrs. John D. Williams, 29, known professionally as Jane Brown prior to her marriage to the theatrical director and former film man, committed suicide by gas asphyxiation in her home, 9 Eighth street, New York, July 18.

Her body was found by her son, Carlos, 9, who raised an alarm. The police, coming in for an investigation, found all the gas jets turned on. The husband was at a loss to account for her action.

Mr. Williams is just recovering from a severe illness and Mrs. Williams is said to have suffered a great strain in caring for him. Mr. Williams lately directed the new show, "Frankie and Johnnie." He was for years associated with First National Film Co.

IN LOVING MEMORY OF
JAMES J. WILLIAMS
Died July 27, 1920
Mrs. James J. Williams and Son and Boys of Globe Transfer Co.

ALVIN KNECHTEL

Alvin Knechtel, 28, cameraman, was killed when airplane he was piloting nose dived after he had fainted across the "stick," July 17. He was born in Ontario, Canada.

Nine years ago Knechtel joined Pathe's staff as a news cameraman. Three years ago he started cranking for First National, specializing in aerial and stunt photography. He became an air pilot 18 months ago.

Knechtel is survived by his widow, Mrs. Lillian Jane Knechtel, Hollywood; his parents, Los Angeles; a sister in Detroit, and two brothers, one of whom is with the Radio studio, Hollywood.

JOHN G. SANDERS

John G. Sanders, 70, legitimate actor, died in the Brooklyn State hospital July 21, where he had been under the care of the Actors' Fund for some time. A sister survives.

Mr. Sanders at one time worked in vaudeville with the Sanders and Dean combination. He last appeared in support of Frances Starr when she played the Palace, New York.

As an actor, he appeared in "The Acquittal," "A Prince There was," "Broadway" and "Boomerang."

Interment in Evergreen cemetery, Brooklyn.

FREDERIC C. DOUGLAS

Frederic C. Douglas, 62, former stock company manager, died at his home in Hollywood, Cal., July 17, of cancer.

Douglas was well known in the east as a stock manager and was manager for Harry Blaney for 15 years. Five years ago he came to California and since that time has been employed in the offices of the 233 Club, Masonic organization. He leaves a wife and four sisters.

DR. HARRY FREEMAN

Dr. Harry Freeman, 64, N.V.A. club medical staff, died July 16 following an operation.

Dr. Freeman was exceedingly popular with the N.V.A. members and also with the professionals he had treated who were not members.

He is survived by his widow, two daughters and a brother, Dr. Abraham Freeman, dentist. He was a member of the Grand Street Boys and the Amen Corner, serving as secretary of the latter.

FRANK J. GOLDBERG

Frank J. Goldberg, 34, Yiddish actor and theatre manager, died July 19 at his home in the Bronx, New York. His widow and one child survive.

Mr. Goldberg, in addition to having appeared in a number of Jewish productions, had also managed the Yiddish Prospect theatre in the Bronx.

IN MEMORY
Of a Real Friend
J. J. ROSENTHAL
Who died July, 1923
John Carney
Boston Garden

Interment in Yiddish Theatrical Alliance plot in Mount Hebron cemetery.

THOMAS LYONS

Thomas Lyons, 46, legit actor and vaudevillian, died July 18 of tuberculosis in Saranac, N. Y. Deceased is survived by his wife, mother and brother.

He had been with a number of road troupes, including two seasons with the Chicago Co. of "Katzenjammer Kids." He toured vaudeville as a member of the Colonel Mack Trio.

Interment in Saranac Lake, auspices N.V.A.

SAMMY LEVY

Sammy Levy, 41, for 18 years attached to the professional department of the Waterson, Berlin & Snyder music house, died Monday afternoon in New York following a stroke of paralysis. A further report is in the music department of this issue.

Peter F. Cassidy, husband of Adele Kellar (Bernard and Kellar), died July 9 in Wilmington, Del. For years he owned and operated the Cassidy hotel in Wilmington.

The father of Jack F. Malloy, of Local 83, I.A.T.S.E., died in North Adams, Mass., July 19.

The father (also her manager for 15 years) of Sylvia Loyal died July 11 at their home in Germany.

Cops Close Concessions; Parks Seek Injunction

Chicago, July 23.

Petition by Riverview amusement park, largest in the city, for a temporary injunction restraining police from interfering with concessions games was denied last week by Circuit Judge Friend. Concessions closed by police. Concessions in White City, south side amusement park, also have been closed.

Riverview has entered petition for a permanent injunction, which has been referred to Master in Chancery Roswell Mason.

Cops confiscated equipment on three "games of skill" at Riverview Park last week and booked the six men operating the games on gambling charges.

Both Riverview and White City parks are being run without any wheel games this season by police order. No loud squawks have been voiced by the parks, as their licenses prohibit any games for prizes and the cops so far have let most of the "skill" games ride.

Carnival in Jersey Sloughed First Night

Westwood, N. J., July 23.

Galecke's Carnival, opening last week, was sloughed for gambling on the opening night.

Raids were made by A. S. Hart, Bergen County prosecutor, and over the heads of the local police. County Detective Dawson arrested several wheel operators. They pleaded guilty the following day, fined $25 and ordered to leave the county.

The raids and police banishment put a crimp in the carnival, which continued for the remainder of the week with three rides and four concessions as the only evidence of festivity. Hart assigned coppers from his office to enforce anti-gambling, but let the wheels run for a merchandise passout play.

The carnival had been in for the week under auspices of the Emerson A. A.

Venice Arrests Okayed

Los Angeles, July 23.

Charges that arrests of 25 concessionaires at Venice Pier were brought about by political influence and graft seeking officials were unsubstantiated this week when Attorney Irving Taplan, representing Venice citizens, appeared before the police commission to protest against what he termed outrageous practices.

Police commissioners, however, were of the opinion that no harm had been done by the raids and that the arresting officers were within their rights.

Concessionaires were arrested on charges of running gambling devices. The games in question were termed bingo and tango.

BILLPOSTERS SUE JONES

Los Angeles, July 23.

Five billposters filed suit with the State Labor Commission to collect an aggregate of $613 in alleged salary due from Buck Jones on his wild west show. Billposters said they were fired at Glendale Springs, along with about 50 canvasmen and razorbacks, with no salary. Show then jumped to Kansas City.

Claims will be held over until Jones returns to town.

Inland Parks' Error On Week-End Boosting

Several inland parks of New Jersey are making a costly mistake in jacking up their rides 50 per cent on week ends and holidays.

The tilt is figured to offset early week bad business and probably would if it worked, but it doesn't

The family groups which generally make the parks on the week-ends go for the 15c. rides. Parks thus far have been sufficiently stubborn in holding to the high tariff.

The mob seemingly don't mind going for 15c. or 25c. for the dip rides and thrillers, but can't see giving up 15c. for the milder rides, especially for the kids.

Beach resorts have found this out. When business is off they chop instead of increasing, to create patronage.

Recently the rides and shows at Coney Island dropped from 10 to 5c. Sundays, to stimulate play. When overtaxed they went back to original price.

CARNIVALS

(For current week (July 22) when not otherwise indicated.)

Macy Barnhart, Roseau, Minn.
F. H. Bee, Georgetown, Ky.
Bistany's, Glens Falls, N. Y.
Bruce Greater, Roseto, Pa.
S. W. Brundage, Platteville, Wis.
Buck's Empire, Johnstown, N. Y.
Burdick's, Fairfield, Calif.
Harry Copping, Tyrone, Pa.
Crafts Greater, Merced, Calif.
Cronin's Shows, Lorain, O.
Crounse United, St. Albans, Vt.
Dodson's World's Fair, Virginia, Minn.
Mad Cody Fleming, Tiffin, O.
John Francis, St. Cloud, Minn.
Galler, Am. Co., 27, College, Hill, O.
W. A. Gibbs, Fairland, Okla.
Golden West, Lovell, Wyo.
Roy Gray, No. 1, Bonham, Tex.
Great Lakes, Newark, N. Y.
Greenburg Am. Co., Kemmerer, Wyo.
Isler Greater, Fairfield, Ia.; 29, Madison.
Ketchum's 20th Century, Frostburg, Md.
Krause Greater, Danville, Ky.
Lachman-Carson, Emporia, Kan.
Laughlin Shows, Monticello, Ill.; 29, Gibson City.
C. R. Leggette, Winfield, Kan.
Lippa Am. Co., Jackson, Mich.
Metropolitan, Boyerstown, Pa.
Mimic World, Maud, Okla.
Morris & Castle, Aberdeen, S. D.
Motor City, Tecumseh, Mich.
D. D. Murphy, Dearborn, Mich.
National Am. Co., Goft, Kan.
Northwestern, Coldwater, Mich.
Ohio Community, Sherwood, O.
Oliver Am. Co., Whitehall, Ill.
C. E. Pearson, Gibson City, Ill.
Quality Novelty Shows, Odenton, Md.
Rice-Dorman, Kirksville, Ia.
Rock City, Montpelier, Ind.
Royal American, Yorkton, Can.
Rubin & Cherry, New Castle, Pa.
Rubin & Cherry Model, Kenosha, Wis.
Saskatchewan Am. Co., Kinderslee, Can.
Siebrand Bros., Mandan, N. D.
J. Harry Six Attractions, Rittman, O.
Smapp Bros., Cape Girardeau, Mo.
T. L. Snodgrass, Westville, Okla.
Southern Tier, Olean, N. Y.; 29, Salamanca.
W. T. Stone, Harrington, Del.
Stoneman, Tomahawk, Wis.
Strayer Am. Co., Jackson, Mich.
Sunshine Expo., Franklin, Ky.
Taylor Attractions, Watseka, Ill.
W. G. Wade, Alma, Ind.; August 5, Elkhart.
J. C. Weer, Bronson, Mich.
David A. Wise, Kankakee, Ill.
Wolf Shows, Maes, Ia.
John T. Wortham, Alliance, Neb.
Wortham's World's Best, Muskegon, Mich.

CIRCUSES

Hagenbeck-Wallace

July 22, Ironwood, Mich.; 23, Ashland; 24, Rhinelander; 25, Wausau; 26, Marshfield; 27, Chippewa Falls.

Ringling B-B.

July 22-28, Chicago, Ill.

John Robinson

July 22, Topeka, Kan.; 23, Carrollton, Mo.; 24, Moberly; 25, Hannibal; 26, Jacksonville, Ill.; 27, Springfield.

Sells-Floto

July 22, Chatham, Can.; 23, London; 24, Windsor; 25, Ann Arbor, Mich.; 26, Jackson; 27, Ft. Wayne, Ind.

Downie Bros.

July 24, Ticonderoga, N. Y.; 25, Glens Falls; 26, Saratoga, N. Y.; 27, Bennington, Vt.; 29, Brattleboro; 30, Bellows Falls, Vt.; 31, Claremont, N. H.; Aug. 1, White Junction, Vt.; 2, Woodsville, N. H.; 3, Barre, Vt.

Buck Jones' Show Free; Needs Money to Move

Danville, Ill., July 23.

A receiver appointed in circuit court here last week to take charge of the Buck Jones Wild West shows and Round-Up Days was discharged after less than three days service and the temporary injunction which kept the show on the lot was dissolved by Judge Charles A. Shuey. The court said that careful reading of the petition and weighing of the evidence submitted did not warrant the injunction.

Jones announced that as soon as the court had settled upon his claim for $25,000 damages as result of the Friday to Tuesday interruption of the show's dates the wild west troupe would be on its way.

DeWitt Pilchard, representing the Dell Holding Corp., Los Angeles, was principal in the injunction and receivership proceedings, claiming violation of the agreement whereby the holding company would have supervision of the show and handle the cash. Pilchard claimed he had backed the show to the extent of $25,000, $15,000 of which was secured by note against the Dell Corporation. The balance, he claimed, had been spent since the show went on the road. At the same time the Baker-Lockwood Manufacturing Co., of Kansas City, attached the big top for $550 due on the canvas.

Hearing in the litigation revealed that Jones was under contract of $1,000 a week with the show. After release of the property the show played Thursday and Friday shows here in effort to get money for the show people, none of whom had received salary for the previous weeks or the current one. Jones was rerouting the show and expected to take to the road this week.

Centanni's Shows

Lyndhurst, N. J., July 19.

A small carnival outfit carrying three rides, no shows and 12 concessions playing the date here under the auspices of the Volunteer Firemen. Business far from hotsy totsy this (Friday) night. About 300 on the lots, mostly kids, the latter going heavy for the wheels.

The rides comprised carousel chairoplane swings and ferris wheel, all 5-10, as the low prices for kids early in the evening but later dropping to the low for everybody to stimulate patronage.

Of the dozen concessions eight operated with wheels and remainder consisted of two knockdowns, wooden bottles and rag cats, chuckaluck and arrow roulette. The latter was at 10c with a triplicate payoff of 20 to 1 on centre star stop on number played, 5 to 1 on the red star stop, and five free chances on the white spoke. Grownups were giving this some encouragement, but passing up the others operating at 5c and depending entirely upon kid patronage.

All booths had stall flashes of merchandise giving the winner choice of merchandise or coin. Everybody took the coin but few were beating the stand boys much.

Rides and equipment frowsy looking and probably haven't had fresh paint in years.

"Buck" Massie Killed

Los Angeles, July 23.

H. L. "Buck" Massie, 54, former publicity agent for Al G. Barnes and Sells-Floto circuses, was instantly killed when struck by passing automobile as he was changing a tire on his own machine at Ventura, Cal., Sunday.

Massie had not worked during the past year, having sustained injuries in a street car accident last autumn. An invalid sister survives.

$5,000 Injury Award

Los Angeles, July 23.

Albert Donaldson awarded $5,000 damages in Superior Court against the Ocean Park Pier Company. Donaldson sued for $26,125, asserting he was thrown from one of the rides on the pier and sustained a broken leg.

Pier people countered that the accident was due to negligence on the part of Donaldson who failed to remain seated as instructed.

Train Collisions

The Allen Attractions will stage a series of 18 head-on freight train collisions for State fairs during the months of August and September.

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
Woods Bldg., SECOND FLOOR
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Englewood

From nine to ten acts now showing for the Keith office here every Tuesday night. Started last week. With scarcity of good acts around town becoming acute it's a good idea. While the bookers get a chance to look at a flock of turns at one time, it's a break for the acts, too, doing but one show instead of three days. Same time these Tuesday nights should boost trade in the house.

First five turns on the bill, regularly booked for the first half, opened with the Mann Bros., taut rope walkers, and some tumbling. Around for years and not much improved. Routined slow, with little novelty.

Tock and Toy, Chinese mixed couple, next, drifted through patter, song and steps to no increasing results. From native garb and drop they switch to Occidental clothes and wind up in front of the olio. Girl's hoofing is unimportant and the man's warbling not so hot.

Seven Candreva Bros., all trumpeters, didn't look suitable for the average small vaude houses. Act recently played picture houses. For the latter emporiums, and where properly spotted in a unit, they should be okay. Youthful group and good musicians, but blast of volume prevented effective tonal shading here. This audience, though, went strong for the turn.

Brown and Wells (New Acts), slapstick comedy team, scored on the comic's mugging and hoked bits. Can be spotted in the family houses where this sort of stuff goes best. Gillio-Scott Revue, three girls and two boys, closed this portion mildly. Act has been showing around for a long time and still about the same. Just a small dance flash, dressed around a cyc.

Screen trailer carried announcement of the next five turns as just showing and requesting co-operation from audience. More in the form of an apology, this trailer. Unnecessary in view of the whole bill rating about equal with the audience not knowing the difference. Understood this announcement will be dropped in the future with the total acts mixed up on the bill.

Flack Bros., Three Baldwins and Devito-Denny & Co., following in rotation, all New Acts and reviewed in that department. Delton and Dowe, male two act, not new around here, sallied with rehashed material that means nothing. Boys' appearance is good and properly edited this turn is playable around the intermediaries. Better line of material is what they need.

Kretlow Cuties, 11 kiddies from the Kretlow school, impressed as too elementary for stage purposes. Offered during vacation season. Tots were handicapped a good deal here by the house orchestra, whose faulty playing was noticeable all through the show. Some of the kids are very cute and clever, but still parlor stuff.

"Brothers" (Security) the flicker feature. *Loop.*

(Last Half)

Heavy business brought Tuesday night by the new "Professional Preview" policy of 10 acts for showing purposes had no effect on start of the last half bill and its five acts Wednesday night. Business very good, with a small timey vaude lineup and "Jazz Age" (FBO) silent feature.

This house is doing as good as or better than sound houses surrounding it, and has made no noticeable effort to get its sound equipment installed in a hurry. Present business indicates there's no need for the additional overhead.

Bill was opened by the Bonta Troupe, two men and a girl in balancing and tumbling. Girl contributes an acrobatic dance routine. For the small houses.

Hosford and Dacey (New Acts), were liked without putting forth much effort. Hosford sits at the piano and the boys harmonize and talk. Most of the material is pick-up.

Third held "Tango Shoes," which started as a novelty act quite a few years ago. Idea is based on special shoes guaranteed to make the wearer dance, and five stooges are brought from the audience for roustabout comedy. Scored here.

Blondell and Craft, next-to-closing, are doing an almost extinct type of comedy act, with the man playing a young country bumpkin and the girl a rich city widow. Talk is just what you'd expect. Oke in its territory, but far from a modern vaude act.

Closing was Cody Quintet, male instrumental quartet with woman singer. Light, but satisfactory for small spots. Music leans to brass. *Bing.*

Ann Livingston, who played the State-Lake as a freak attraction after winning a much publicized breach of promise suit, ran out on a personal appearance booking at Electric Park, amusement spot near Joliet. More than 700 peasants put $350 into the till and waited until 1 a. m. for her to show up.

B. A. Lucas is building a new 1,300 seater in De Kalb, Ill. It will give him two houses there.

George Taif of First National exchange here, transferred to Omaha, replacing Wm. Brimmer as manager. Latter went into Minneapolis for F. N. in place of Tom Burke, who resigned.

Theatre treasurers' union has taken smaller quarters on the 15th floor of the Masonic Temple building.

Melvin Murphy, formerly manaer of the Granada theatre, is now with Publix in the construction department.

Louis De Wolf, one-time manager for Ascher Bros., now managing the Strand, Duluth.

E. M. Glucksman, former short subject booker for the Lubliner and Trinz circuit, B&K subsidiary, has been made supervising manager of all the L&T houses.

John Barton was out of the State-Lake bill this week after the first show. Not replaced.

Mary Haynes missed one show at the Palace, Milwaukee.

Senate, B&K all sound house on the west side, goes back to a split week policy this Friday.

Milt Grey and Dave Donaldson have taken over the publicity and advertising for the local Fox houses.

Senate Players, stock, closed at the Senate, Springfield, Ill., July 20.

Passion Play company of Chicago, Clarence E. Cramer, manager, and William Coureen, principal, touring northwest.

Orpheum, Joliet (Great States), has just opened with sound.

Another lobby harmony team has been engaged at the Tower, B. & K. all-sound house. They are Walter Fett and Bob Bohannon.

Belmont, Association house on the northwest side has made a "thrift week" tie-up for next week with a neighborhood bank.

Giving away $1 checks to patrons visiting the theatre for every $5 account opened with the bank. Gag has been done before in other cities.

Don Hoobler, advertising manager for Great States in Bloomington, has been appointed manager of the Plumb and Lyric, Streator, Ill.

Joy Suthpen opened a stock season at the Lyric, Tulsa.

A. G. Metzner, musical stock operator at Tampa, Fla., here engaging people for next season.

Following 10 weeks of Cairns Bros.' stock at the Germania, Freeport, Neal Helvey Players resume there for the rest of the season.

Princess, Des Moines and Brandeis, Omaha, have installed stock.

MONTREAL

Princess—"This Is Heaven."
Palace—"The Desert Song" (2d week).
Capitol—"On Trial."
Loew's—"Strange Cargo."
Strand—Changes.
Empress—Changes.

Speakeasies are putting up a fight in this town, since Quebec Government adopted an amendment permitting the arrest of frequenters without a warrant. They are used for hard drinks and for beer after 11 p. m., the former being buyable only in bottle up to 5 p. m., and the latter in taverns and hotels only up to 11. They flourish after theatre hours and have been raided wholesale in last six months. The speaks have appealed and government has abandoned the $1 fine and $20 costs which was imposed on all those summarily convicted of frequenting blind pigs.

Now, the government has put the case up to the King's Bench court for decision. Since there are powerful interests behind the speaks, appeal will probably go to the highest courts. Cabarets are particularly interested in result.

Booth operators for United Amusements chain of 12 theatres have signed wage agreement with the company under which senior men get $55 a week and junior $30. This works out at $170 for the four men in each theatre.

Growth of tourist biz is getting so big that Ford Hotels Company is putting up a 750-room hotel in uptown district, to provide rooms at $1.50 to $3.50 a day. Rumor that Canadian Pacific Railway had bought site for 1,200 room hotel near its big station officially denied.

Victor McLaglen came to Montreal Friday and will give series of talkies at local theatres. Vilma Banky appears all week at Princess in her picture "This Is Heaven." Rod La Rocque, Vilma's husband, arrived Sunday morning, to join her.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY, N. Y.	78	LOS ANGELES	78
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ATLANTIC CITY	77	MONTREAL	76
BIRMINGHAM, ALA.	77	OTTAWA	77
BOSTON	78	PITTSBURGH	77
BROOKLYN, N. Y.	78	PORTLAND, ORE.	76
CHICAGO	76	PROVIDENCE	76
CINCINNATI	77	SAN DIEGO	77
CLEVELAND	76	SAVANNAH, GA.	77
DALLAS	78	SEATTLE	78
DES MOINES	78	ST. LOUIS	76
DETROIT	76	SYRACUSE, N. Y.	77
INDIANAPOLIS	76	TOLEDO	76
		WASHINGTON	77

DETROIT

By JACOB SMITH

Civic—"After Dark."
Fox—"Pleasure Crazed."
Adams—"Behind the German Lines."
State—"On With the Show."
Madison—"Drag."
Capitol—"Madonna of Avenue A."
Fisher—"His Lucky Day."
United Artists—"Thunderbolt."
Oriental—"High Voltage."

American Legion Veterans are getting a percentage on all seats they sell for "After Dark," in its 7th week at Civic.

Elwyn Seymour managing Regent, Battle Creek. Formerly assistant manager of Broadway Strand. Post in Battle Creek, now wired, has reopened. Both Butterfield houses.

Owing to strict censorship, midnite Saturday shows at burlesque houses have slumped in receipts. Police Department has plainclothes man at every house.

With Comique closed for repairs, Blackstone is only picture house open all night.

Hugh Shutt, operating burlesque at Broadway-Strand, has established 10-cent price for mornings and week-day matinees.

PORTLAND, ORE.

By JAMES T. WYATT

Portland—"Dangerous Curves."
Broadway—"Black Watch."
United Artists—"Three Passions."
Music Box—"On With the Show" (2d week).
Oriental—"Seven Footsteps to Satan."
Pantages—"Modern Love."
Hellig-Hip—"Road to Ruin."

While showing film "Road to Ruin," the Heilig front was still plastered with electrics advertising recent girl show which flopped there. House refused union crew demands for taking the old signs down. Kept marquee all lit up with wrong billing sooner than give in.

The Theatre Guild's road show of "Strange Interlude" opens at the Heilig August 5 for six day run. Good advance despite summer season.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Women Go On Forever."
Stillman—"On With the Show."
Palace—"River of Romance."
Allen—"Dangerous Curves."
State—"Thunder."
Hipp—"Pleasure Crazed."
105th—"Behind That Curtain."
Cameo—"Evangeline."

Robert McLaughlin will produce "After Dark" at his Ohio, following current "Women Go On Forever." Plans to use his own stock company.

Herbert Kaufman appointed manager of Columbia exchange here, which opened July 15. Kaufman formerly Warner's New York branch manager. Succeeds W. N. Skirboll.

Mrs. Martin Heydemann, director of little theatre group, sails for Europe with plans of making stage appearances in Berlin as monologist. Before marriage, she was Lily Carthew, legit actress.

Loew's Mall starts first-run talker policy July 28, after several years of old-runs.

Nicoli Petti, Cleveland theatre architect, died July 4 at his home in East Cleveland, O., after brief illness. Petti designed most of the de luxe neighborhooders in Cleveland. Survived by three sons and two daughters.

New wall covering, a patented process, was installed last week in Allen to improve theatre's acoustics and kill dead spots. Process consists of padding of asbestos and steel shavings. Allen said to be one of first houses to use it.

New stock burlesque company, headed by Al Flatico, installed in Columbia. Frank Cummings, new stage director.

ST. LOUIS

By E. M. CRIGLER

Ambassador — "River of Romance"; stage show.
Fox—"Masquerade"; vaude.
Loew's State—"Chaney"; shorts.
St. Louis—"Divorce Made Easy"; vaude.
Missouri—"Charming Sinners"; stage show.
Grand Central—"Cocoanuts"; shorts.
Capitol—"Time, Place, Girl"; shorts.
Municipal Opera—"Prince of Pilsen."
Garden Theatre—"Spring Is Here."

Genie Wirick, St. Louis girl, who received a stage start as a member of the Missouri Rockets, is starred in "Good Times," the stage show at the Missouri this week. Genie is in the Balaban & Katz units, but was given a week's vacation to visit her home town.

"Rose-Marie" set a new nightly attendance records at the Municipal Opera in Forest Park last week. 12,000 present, over capacity.

The first of the big theatrical operating companies to establish divisional headquarters in St. Louis is Keith's. Thomas D. Soriero, divisional manager.

Cotton Blossom Showboat, 22-year-old Mississippi river craft, docked at Eads Bridge last week and played two performances of "That Thing Called Love." Crowds were large, but a city inspector declared the boat unsafe and forbade further performances. Skipper moved her across the river to the Illinois side, where she is now playing to capacity audiences.

MILWAUKEE

By FRANK J. MILLER

Alhambra—Eddie Leonard in "Melody Lane."
Davidson—Dark.
Garden—"On With the Show."
Gayety—"No More Children."
Majeestic—"She Goes to War."
Merrill—"Behind That Curtain."
Palace-Orpheum—RKO vaude, Guy Lombardo, Royal Canadians and "Come Across."
Pabst—Dark.
Riverside — "Divorce Made Easy"; vaude.
Strand—"The Flying Marine."
Wisconsin — "River of Romance"; Fanchon and Marco's "Bows and Beaus."
Embassy—Dark.
Garrick—Dark.

Sherman Brown, manager of the Davidson, is in New York. No announcement has been made concerning the Davidson's opening date. Whether or not the Civic Theatre Repertory idea continues is said to depend greatly on the public's response to the subscription plan.

Catherine Pannill Mead, drama and music editor on the Milwaukee Sentinel, due back from Europe August 1.

Building will start early in the spring for a new theatre in Milwaukee's lower east side business district with New York and Chicago capital.

William Mick, manager of the Strand and Merrill theatres for Fox Midwesco, has resigned to go with RKO in Dave Beehler's Brooklyn division. Mick is a Milwaukee boy who made his start at the old Bijou many years ago.

Ringling B-B plays Milwaukee July 30.

TOLEDO

By E. H. GOODING

Paramount—"Charming Sinners"; stage show.
Valentine—"Idle Rich."
Vita-Temple—"Stolen Kisses."
State—"Behind That Curtain.
Pantheon—"Hard to Get."
Princess—"Younger Generation."
Rivoli—Vaudfilm.
World (wired)—Change.
Ohio (wired)—Change.
Sylvan (wired)—Change.

Jack O'Connell, for two and a half years manager of the Vita-Temple theatre, resigned last week. James Manton, assistant, is expected to take post.

New 40-foot sign being added at the Pantheon, to offset new sign on the Princess across the way.

No more moonshine liquor on the nightly moonlight rides on the steamer Greyhound, plying between Toledo and Lake Erie resorts, according to the Red Star Navigation Co. Those who carry suspicious looking packages aboard will be searched.

First movie made by Cinema Club of Toledo, local amateur group, now being "shot." Called "Sun Tan Baby" and stars Jean Schaible, local gown model.

Two theatre managers, Robert Risley and Francis McDonald, arrested for 20th time last week, but fined, and Sunday shows were held as usual.

New 1,500 seat talker and vaude theatre planned by the Schines in Bellefontaine, O.

Butterfield chain building new 1,200-seat movie theatre on site of house destroyed by fire last winter on University of Michigan campus at Ann Arbor.

Ralph Waterman, leader of dance orchestra at Menton Beach, near Painesville, O., and Thelma Chapman, Bellevue, O., non-pro, married last week at Elmore, O.

INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"Twin Beds."
Indiana—"The Flying Fool."
New Ohio—"Broadway Babies."
Apollo—"Behind That Curtain."
Palace—"The Last of Mrs. Cheney."
Lyric—"The Chase Boy Singers top bill; "New Year's Eve."

Suits preventing the Buck Jones Wild West Show from leaving Danville, Ill., forced cancellation of appearance here Monday. Los Angeles and Kansas City firms filed attachment proceedings to foreclose mortgages.

Mickey Daniels, Florence Weaver, nude dancers, and Manager Oscar Corbin arrested at carnival at Olitic, Ind., by Sheriff John Tyree. Justice J. V. Stapp fined the hula hula dancers and the manager.

Ten big talking pictures to be presented during "New Show Era" in August by Skouras-Publix at Indiana and Circle theatres, says George Tyson.

PROVIDENCE

By A. A. MARCELLO

Opera House—Dark.
Albee—Stock.
Fay's—Vaudfilm.
Modern—Dark.
Loew's State—"The Last of Mrs. Cheney."
Majestic—"Two Weeks Off."
Strand—"Prisoners."
Victory—"Fashions in Love."
Empire—Dark.
Carlton—Dark.
Rialto—2d run.

Unless Eddie Fay is able to dispose of Carlton and Modern houses there is every indication that they will remain dark for another season. Report has it that mutual burlesque will move into Modern and that Carlton will be taken for Shubert productions in place of Opera House, which is to be razed. Fay is noncommittal.

All of Pawtucket picture houses, Capitol, Leroy, Strand and Imperial, are now wired. Strand opened last Saturday after being dark for few weeks.

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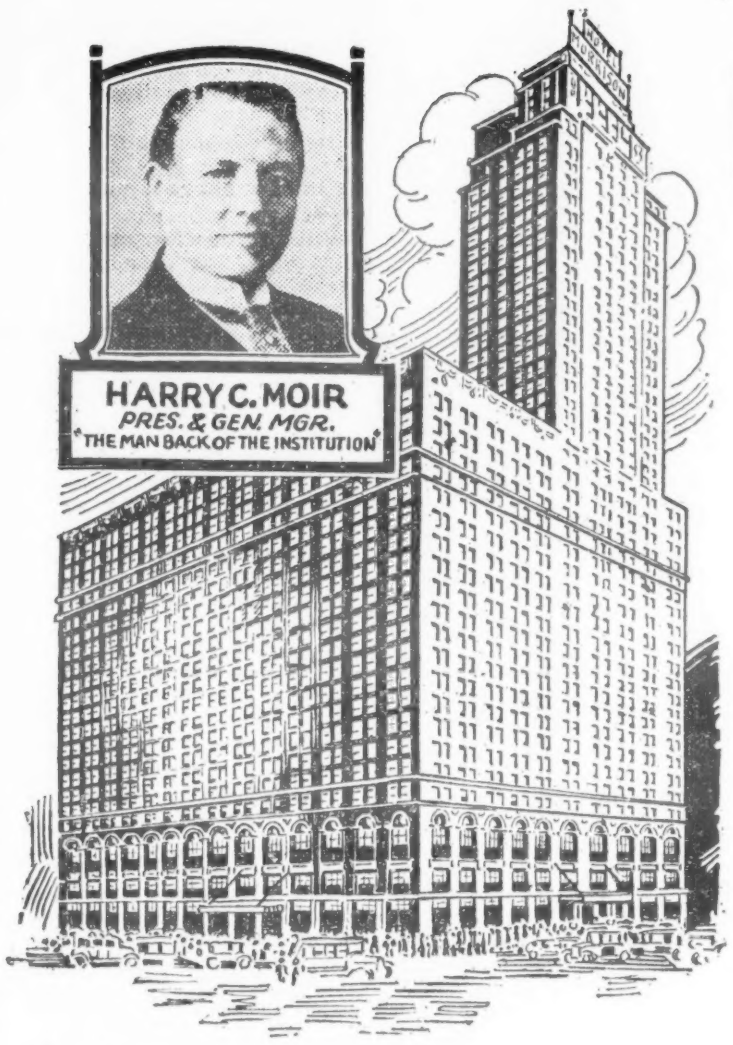

The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

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The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for $2.50 to $5 that would cost $5 to $8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

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By HARDIE MEAKIN

Columbia—"Evangeline."
Earle—"Leatherneck."
Fox—"Pleasure Crazed"; stage show.
Met—"On Wth Show" (3d week).
Palace—"Thunder"; stage show.

Local staff of Warner house managers in Manhattan with report they were introduced to the bosses.

Bob Long, years here, first with Keith and then Rialto, back for short stay during the shut period of his present assignment, Aldine in Philadelphia. Mrs. Long is with him.

Dave Idzal, regularly at the Fox in Philadelphia, but batting for past several weeks in Detroit for S. J. Stebbins during the latter's getting well period, following an operation, had his 10-day vacationing period broken into by putting in three of them here at the Fox. C. F. Winchester, local Fox manager, did the usual summer thing, taking his on the golf links.

Met is now going in for a midnight advance show on Wednesdays.

Personal appearances of Dolores Del Rio last week at the Columbia were the first such in many months for the town. Mobs fought to get into the house.

SAN DIEGO

By LON JEROME SMITH

Spreckels—Dark.
Pantages—Vaud.
Savoy—Stock.
Fox California—"Broadway Babies"; stage show.
Cabrillo—"Fashions in Love."
Plaza—"On With the Show."
Superba—"Noah's Ark."
Broadway—"The Awakening."
Mission—"Alibi."
Casino—"The Wolf of Wall Street."
Fox Egyptian—Wild Orchids."
Fox North Park—"Chinatown Nights"
Fox Fairmount—"Leatherneck."
Liberty—Stock burlesque.

The recent sale of the Bush Egyptian, neighborhood house, to Fox gives the latter about all the worthwhile residence spots in the city. His new house downtown, scheduled to seat nearly 4,000, will be ready in another month. Has six theatres, five of which are open now and packing them.

Tom Armstrong, manager of the Mission Beach Amusement Center, has a loud speaker system which shoots the music from the ballroom all over the beach and midway.

More rumors about RKO buying the Spreckels, but according to Dodge & Hayward, lessees, it is just talk.

PITTSBURGH

By HAROLD W. COHEN

Pitt—Stock.
Penn—"Man's Man"; stage show.
Stanley—"River of Romance"; stage show.
Enright—"Flying Fool"; stage show.
Grand—"On With Show."
Aldine—"Dangerous Woman."
Harris—"College Love."
Sheridan Sq.—"Different Eyes."
Liberty—"Rainbow Man."
Regent—Pictures.
Colonial—"Rainbow Man."
Olympic—Pictures.
State—Pictures.

Stanley name off all Warner Brothers copy around here.

Joe Hiller gets his first local film break here this week. Hiller is publisher of "My Heart Is Bluer Than Your Eyes, Cherie," theme song of William Haines' "A Man's Man," currently at Penn.

James Balmer has resigned as manager of the Enright (Warner), in East Liberty. He goes with the Harris chain as manager of the new Harris house in Butler, Pa., now under construction.

BIRMINGHAM, ALA.

By ROBERT H. BROWN

Alabama—"Dangerous Curves."
Ritz—"Behind That Curtain"; vaude.
Strand—"On With the Show" (3d wk.)
Empire—"Idle Rich."
Trianon—"House of Horrors."
Galax—Change.
Rialto—Change.

Empire has installed cooling system. Business improved.

Strand, Publix, is now turning to long runs and booking the big pictures. Scale of prices also has been raised. New scale 25-35-50.

The City has refused a permit to the John Robinson Circus for the use of the best circus lot in Birmingham. City gives as excuse that it ties up traffic.

Bert Hollowell, manager of the Empire, has gone to Florida for his health.

ATLANTIC CITY

By GEO. R. WEINTRAUB

Apollo—"Wise Child" (drama).
Garden Pier—"Follow Thru" (musical).
Steel Pier—"Bulldog Drummond"; minstrels.
Warner—"The Gamblers."
Stanley—"The Valiant."
Virginia—Fashions in Love."
Earle—Vaudfilm.
Strand—"Black Watch."
Colonial—"The Flying Fool."
Million $ Pier—"Vaudfilm.
Capitol—"Leatherneck."
Auditorium—"Here and There" (stage spectacle."

Mae West in "Diamond Lil'" 29. for two weeks at Globe.

Johnson's orchestra succeeds Crawford's at Steel Pier.

Capt. Lin G. Greene's "Pirate Ship" docked at the Inlet. Aboard is being exhibited a mysterious sea monster, "45 feet long and weighing 30,000 pounds."

"Sisters of Chorus" got $6,000 at the Apollo last week. First week of "Follow Thru" at Garden Pier around $20,000.

The Boston company of "Follow Thru," replacing the Chicago company for final two weeks at Garden Pier, will have Beth Meakins, Arthur Campbell, Bobby Jarvis and Blanche Bow as principals.

Motion Picture Owners of New Jersey held closed meeting at the Ambassador Friday.

Al Hill, manager of the Million Dollar Pier, selected by the Amusement Men's association to serve on the board in charge of the operation policy at the Auditorium.

Louis Lazar, of Philadelphia, succeeds Guy Wonders as gen. mgr. of Warner interests here. Wonders will stay on for a time.

CINCINNATI

By JOE KOLLING

Albee—"Broadway Babies," vaude.
Palace—"On With the Show."
Lyric—"Noah's Ark" (2d week).
Capitol—"Betrayal."
Keith's—"The Flying Fool."
Strand—"The Rainbow Man."
Family—"Glad Rag Doll."

Family has changed from silent to sound. Smallest of seven downtown theatres in Libson chain. All now offering talkers.

Two gypsy dames, mixing pocket-picking with palmistry, have been doing flourishing business in this village of late. Their game is with the tired business man in office buildings. In pulling the mitt reading stunt, the dames compel the t. b. m. to flash his bank roll so as to get the right contact. Then a little lovey-dovey stuff and the pinch, with the getaway made in a fast-stepping auto.

A dozen victims spilled the sad news to the local law. Cincy ordinance does not permit fortune telling joints, but they operate in Covington and Newport, Ky., just across the Ohio River.

On charges of releasing stink bombs in the Monte Vista, suburban movie, Ernest Buckle, union projectionist, and Harry Holstrom, machinist, were fined $50 and costs in Municipal Court last week. They were rearrested on additional charges of destruction of property, preferred by Elmer A. Shard, head of a firm operating several neighborhood theatres employing non-union operators.

SAVANNAH, GA.

By W. G. SUTLINE

There was much interest here among theatrical people in the announcement of the death in Los Altos, Cal., July 15, of Col. William G. Austin.

Col. Austin was a former chief of police and automobile dealer in Savannah. About 25 years ago he met Marie Shotwell, the actress, when she came through on a professiional tour and after a courtship of a few weeks, married her. She was his second wife, his first having died several years before. Later he and Miss Shotwell were divorced and Col. Austin married again. His third wife survives him.

Savannah theatre — venerable house with a continuous history of more than 100 years—has talking pictures.

Bijou is the only vaude-film and stock spot in this section of the state.

Municipal Auditorium, equipped for theatrical performances, is dark most of the time. About two road shows each season.

Picture houses on West Broad street given over entirely to negro audiences are having hard sledding. One is closed through litigation of the colored bank with which it was associated and another is being torn down to make way for a gasoline filling station. This leaves but one in operation, indifferently patronized.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Empire—Stock.
Wieting—Dark.
Savoy—Dark.
Temple—"Behind the German Lines."
Loew's—Vaudfilm.
Keith's—Vaudfilm.
Strand—"Drag."
Eckel—"Man and the Moment."

With a string of six Syracuse houses contemplated, and the addition of others in the district likely, the Empire Chain Amusement Corporation has been launched here by James Carragien, Texas theatre operator, who recently disposed of his Lone Star state holdings to William Fox.

The nucleus of the new independently operated circuit will be the Empire, downtown, now playing dramatic stock, and the Savoy, S. Warren St. bandbox, last used for stock burlesque. Two other repeat houses, suburban house and possibly a first-run theatre, are other prospects, according to Carragien.

Charles McCleary is "sitting in" at Loew's State here in the absence of Harry Weiss, vacationing managing director.

Walter Hiers, married to a Syracuse girl here several years ago, is currently at Keith's.

OTTAWA

By W. M. GLADISH

After 10 years as assistant to the director of the Canadian Government Motion Pictures Studio, Ottawa, Douglas G. Keith gets the appointment of Canadian publicity agent at London, England, at a salary of $2,040 per annum.

P. J. Nolan, proprietor of three suburban houses in Ottawa, complains that all recent talkies are too high-brow and he is losing juvenile patronage. Nolan has put in a request for good old-fashioned Westerns with plenty of shooting effects.

While workmen were razing the Majestic, Halifax, N. S., a portion of the structure collapsed, six being seriously injured.

With the largest military camp at Kingston, since the war, Manager Smithies of the Capitol there has been doing big business. Everybody in uniform admitted at two bits.

Universal has wired the Lyceum at Winnipeg with Western Electric equipment.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Jane Manner has returned to New York seeking a story for Vilma Banky.

Taylor Holmes in "The Sap" at Henry Duffy's President about Sept. 1.

"Jade God" opens at the Vine Street Aug. 4.

Florence Lake sustained a broken toe in a fall on Santa Monica beach.

Robert Littlefield replaces Eugene Borden in local "Front Page" revival July 28. Borden was suspended by Equity for accepting a film studio contract after June 5.

William Powell's first starring picture for Paramount will be "Pointed Heels." Helen Kane, Esther Ralston and Skeets Gallagher support. Eddie Sutherland directs.

Fire originating in the projection booth of the Tec-Art sound theatre demolished part of the theatre and threatened adjoining stages. Damage estimated at $5,000.

William McCurdy, manager of Dufwin, Oakland, Cal., replaces Walter Chanoweth as manager of the Hollywood Playhouse during the latter's vacation.

Fern Dale, actress, filed suit with State Labor Commission to collect $24 alleged salary due from Howard Ralston for work in his repertoire show.

Estelle Taylor in local Good Samaritan hospital for tonsil operation.

Wally Van Pictures, doing 12 two-reel comedies and four feature comedies, go into work at Tec-Art studio Aug. 1. Wally Van will be featured in the shorts and direct them.

Margaret Wycherly, femme lead in "The Jade God," next attraction at the Vine Street.

Paramount has assigned Eddie Sutherland to "Saturday Night Kid," relieving Richard Wallace. Latter directs Richard Arlen in "Medals."

H. A. Fisher, musician, filed suit with State Labor Commission against Felix Obscede, dance hall operator, for $44 alleged salary.

Edward Benson, Tokio representative for United Artists, stopped here en route to Orient after holding a conference with U. A. sales executives in New York. Benson sailed last week.

Edmund Lowe borrowed from Fox by FN to be opposite Billie Dove in "Broadway Hostess."

Complete survey of physical property of Paramount studio completed under supervision of Harry Goetz, assistant treasurer of Paramount. Report was compiled for Jesse Lasky.

"In Old California," Audible Pictures, is in production at Tec-Art. All-Equity cast includes H. B. Walthall, Helen Ferguson, Larry Steers, George Duryea, Raymond Hallor, Orral Humphrey, Harry Allen, Richard Carlyle, Fred Malatesta, Zoila Conan, Paul Ellis.

Guy Bates Post in "The Masquerader" will be the next Duffy show at the Hollywood Playhouse. Opening date not set.

Herman Frommel, musical research expert, has joined M-G staff under a term agreement.

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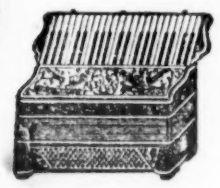
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DALLAS

By RUDY DONAT

Majestic—"The Valiant"; Alexandria and Olsen.
Palace—"Last of Mrs. Chesney"; Bobby Gilbert.
Melba—"This Is Heaven."
Old Mill—"Broadway Melody."
Capitol—"Driftwood."
Bagdad—Night club.
El Tivoli—Night club.
Peacock Terrace—Ted Weems.
Adolphus Roof—Joe Stoval.

Biz for "Broadway Melody" when it was here first time at the Melba (Publix) warranted Al Lever, manager of the Old Mill (Saenger) to try a second week of it at the Old Mill, with good attendance. First time in year any of major Elm street houses have attempted a second run.

Raymond B. Jones, of the Paramount, Omaha, is new manager of the Metropolitan (Publix) at Houston. Jones was once here at the Palace, as press agent, and also once manager of the Empire, San Antonio, and Worth, Ft. Worth.

Morris Gest was in town last week, guest of the Dallas Ad League and State Fair of Texas officials, arranging details for road show of "The Miracle," to open at Fair Park Auditorium, Christmas eve. Will also bring his Chauve Souris here.

BOSTON

The Marlboro Amusement Co., organized in 1910, pictures and vaudeville, has petitioned the Court for leave to dissolve. Directors are T. Henry Burke, H. F. Campbell and Albert Brackett.

Lawrence I. Berg has been appointed manager of the Metropolitan. He succeeds Stephen Barutio.

Eileen Swanson, vacationning at Provincetown, was severely injured when an automobile struck a telephone pole. Ten stitches were necessary for a wound in her head.

Edwin Wesley Fuller, Jr., son of Edwin W. Fuller, general manager for the Shubert theatres in Boston, is entering Harvard. He is 17.

Forty lawsuits against Famous Players-Lasky for injuries from the burning of a bag containing films in a street car in 1925 have been settled out of court.

BROOKLYN, N. Y.

By JO ABRAMSON

Jamaica—"The Idol."
Paramount — "Thunderbolt"; stage show.
Fox—"Pleasure Crazed"; vaude.
Strand—"Noah's Ark."
Albee—"From Headquarters"; vaude.
Loew's Met—"Mary Dugan"; vaude.
St. George—Picture.
Momart—Picture.
Orpheum—Picture.

Prominent old timer prize fighter and manager of fighters, Martin J. Sullivan, 44, died here last week. Sullivan in his younger days managed Frankie Callaghan and Johnny Salsburg, noted fighters. Sullivan's brother, Tommy, was at one time featherweight champion. He is survived by his two children, his brother and two sisters. Burial in St. John's cemetery.

More raids on speakeasies in Nassau county within the past week. Five joints visited.

Rockaway has ambitions for larger crowds. Rockaway Publicity Bureau through George Bender has announced that this season they are planning to hold a Mardi Gras after Labor Day.

Decision handed down in Brooklyn Supreme Court that Manhattan Beach Bathing Parks Corporation must take title in accordance with its contract to the Parkway Baths at Brighton Beach. The deal involves $1,450,000 and the sellers were the New York Investors, Inc. Joseph Day, who is back of the Manhattan Beach Corporation, objected to completing the contract for the Parkway baths because he claimed the property encroached on public thoroughfare, and that the building had developed defects which would cost $100,000 to repair.

SEATTLE

By DAVE TREPP

Fox—"There Is No Sin" (Madame X).
Seattle—"River of Romance."
Fifth Avenue—"Twin Beds" and Fanchon & Marco stage ideas.
Coliseum—"Not Quite Decent."
Blue Mouse—"She Goes to War."
Music Box—"On With the Show" (2d week).
Orpheum — "Divorce Made Easy"; vaude.

"Dracula" closed at Pantages, and house is dark again. Drama goes to Tacoma, and what's next for the Pan is a guess. Lloyd Pantages in charge here.

E. H. Crabb, new division manager for West Coast, back in Seattle, after visiting all the houses and managers in Washington and Oregon.

Vic Myers, leading radio jazz band winner of the all-coast honors in the recent air contest, is back from a trip to the southland. His gang is going to New York about Oct. 1 for station there on the ABA chain, now being completed.

Alice Gentle, a local girl, and Ruth St. Denis, dancer, were the top liners for grosses this season at the Stadium, in the summer concerts put on by ABC broadcasters.

Jim Stevens, northwest writer and author of "Paul Bunyan," stories of lumberjacks, married Theresa Fitzgerald, divorced wife of Eddie Fitzgerald, press agent in charge of publicity for Fox in Seattle. The new Mrs. Stevens was formerly dramatic editor of San Francisco Journal and also of San Diego Independent.

ALBANY, N. Y.

By HENRY RETONDA

Strand—"Wheel of Life."
Leland—"Trail of '98."
Ritz—Careers."
Clinton Sq.—"One Woman Idea"; "Sister of Eve."
Grand—Vaudfilm.

Only sound pictures hereafter at Proctor's.

Little Jack Little sailed for Europe last week with his wife and father-in-law, Harry Hellman, manager of the Paramount and Royal, Albany.

Managers' association, formed several months ago, in an effort to bring about Sunday shows, will resume fight in fall.

ATLANTA

By ERNIE ROGERS

Capitol—"Last of Mrs. Cheyney"; vaude.
Metropolitan—"Broadway Babies."
Howard—"River of Romance."
Georgia—"Madonna of Avenue A"; vaude.
Rialto—"Fall of Eve."

Tom James, manager of the Capitol and for more than ten years with Loew theatres, resigned unexpectedly. James nor Lionel H. Keene, southern division manager for Loew, would discuss it.

The Journal has stepped out in its picture policy. Ernie Rogers, for seven years handling theatres in conjunction with general assignment and feature job, has been put on full time with the films. First time an Atlanta newspaper has given this much attention to flickers.

John J. Friedl recently made southeastern division manager for Publix with offices here.

DES MOINES

Berchel—Dark.
Casino—Change.
Des Moines—"Dangerous Curves."
Garden—Second run.
Orpheum—Vaudfilm.
Palace—Change.
Paramount—"East Is East."
President—Dark.
Princess—Dark.
Strand—Change.

Morris and Castle shows again on the midway at the Iowa State Fair, Aug. 21-30.

Jack Mead, last year with the Ralph Bellamy Players here, and Inez Tilton, Des Moines, non-pro, married in the Little Church Around the Corner, New York, July 14, local friends learned.

The town is getting ready to give Tom Mix and Tony a welcome when they arrive with the Sells-Floto circus Aug. 9. The county sheriff, Park Findley, is an old pal of Mix, having formed their friendship in riding together in Arizona in 1895 and 1896 and appearing with the "101 Ranch" wild west show in 1908.

Harry David, division manager for Publix with offices here, has announced acquisition of both the World and Sun houses, Omaha, for Publix.

College Boys Coming In

(Continued from page 1)

dads will pay the salary to keep them on the narrow street. So the bankers are shooting the surplus, particularly those matriculated with the prof's theory of theatrics, up to the wider lane.

A lot of the rah-away boys are making good. They're willing to do anything; even casting away the college cane and patent leathers for a close-to-rib doorman or program rusher uniform. It's the bottom rung they have heard so much about way back in high school, but it's there in "Yes, Si-r" with the manager's job very big in their eyes—just around the corner.

It's hard on the old timers, as well. Where ordinary arithmetic and a common sense eye for color were the essentials in the biggest houses, calculus and the principles of dramatics now constitute the curriculum. That and a lot of things that some of the big film bosses never heard of themselves until the college era, like the electric period, foisted itself upon the box office.

The more banker subtlety the graduate can control the higher the beginning. In several cases lads have skipped the doorman and usher periods to step into real jobs about which they knew and still know nothing.

Some are holding on while others, who muffed once too often, have been shifted through the grace of banker backing to more important jobs with smaller, but more dependent companies.

In the Legit

Aside from the bankers, the ever increasing education of film execs of the old school, and even some of the indie theatre owners, by such five syllable contacts with the hundreds of applicants colleges are deliberately grinding out all over the country, is bound to take its plank in the platform of filmdom's modernization.

Prof. Baker's Workshop (Yale) turnout for 1925-26 is significant for both fields of indoor sitting. A few of the Yale boys and their successes since include:

Herbert Bibberman, stage manager for Guild play "Dynamo," on the list for next season's "Karl and Anna."

William Freedley, same job, same outfit with "The Camel Through the Needle's Eye."

Lewis Essler, author of last season's "The Grey Fox"; director of "Flight" and writer of the new play, "Theodora."

Raymond Crossette, manager, Carl Reed office.

Doc McGunigle, Crossby Gage's p. a.

Boyd Smith, writer of "The Patriot," which Joe Shea is producing.

George Haight, mgr. for Herman Shumlin.

Andrew Nelson, who will act in "The Patriot."

Mathew Crowley, s. m. for "The Front Page."

Henry C. Potter on the Bela Blau directorate.

Daniel Coxe, s. m. for "The Jealous Moon."

Donald Onslager, scenic designer for "Follow Through."

Marion Edwards, assistant to Livingstone Platt.

F. P. Dunne, Jr., World critic.

Howard Barnes, Tribune critic.

In addition to the above Walter Wanger called at Yale and took away a flock of folk for Par's Hollywood scenario work, including Thomas Ahearn, Audrey Clark, Bill Robeson, Howard Diggs. One, Robt. Cavette, stayed behind to become an assistant director in the Astoria plant.

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Steinbeck Bruno
Sweeney Beatrice

Tiffany Owen

Vernon Wally

White Pierre
Wilkie Paul
Willoughby Marg't
Wynn Ray
Yuga Mrs

JEFFERSON

(Continued from page 54)

with his eccentric clowning and participating in the dance finish. Laughs and good specialties. They liked it immensely Saturday.

Mardo and Raye, mixed team, with man doing wop comedy, registered heavy in the rib-tickling division, the laughs from the comic's misinterpretation of his feeder's lingo. Verbal clowning is topped off with dancing, but it's the laugh stuff that counts.

Seabury, O'Shea and Irving, nine-people revue, mostly girls, mopped up with a delectable song and dance revue in closer.

Good biz Saturday.

STATE-LAKE

Chicago, July 20.

A substantial, homely show, well loaded with hoke. Unusual cohesion of spirit between the picture, "Father and Son" (Col.), and the six acts.

Labero, opening, is an animal trainer billed as a hypnotist. Three assistants including an announcer used. Surefire turn for smaller towns, and can stand featuring in them.

U. S. Indian Band in end spot drew heavy billing outside the house and took the biggest applause inside. Hunk of hoke was a sob patter by the m. c. about the fading glory of his race. It sobbed the mob. Music ranged from good to fair, but good for the Indians.

John Barton, gag and dancing comic, with two girls, did fairly No. 2 with material wherein he is caught by the wife with a girl friend. Dancing for a finish and insures a suitable exit. Lines aren't very bright.

Dorothy and Rosetta Ryan, third, prettily-dressed harmony team, unloaded a series of pops and a little talk for moderate result. Reliable for a mild click.

Followed by Claiborne Foster, of legit, in a sketch made from the play, "Saturday's Children." A few months ago Miss Foster played this at the Palace, and was liked considerably less than here. Reasons are that the performing is handled much more obviously now and is better suited to a pop-price vaud crowd. About a girl who is assisted by her roommate in getting the boy friend to propose. Went over strong, contributing its share of the bill's hoke.

Gene Green, heavy favorite in Chicago where he started and caught on quite a few years ago, held next-to-closing with songs and current events chatter. Girl and boy in harmonica-uke combination work with him. Easy scorer, although a couple of his political gags are losing punch through age.

Almost capacity main floor for first show Saturday. General Keith change to Saturday openings has been of benefit here, where Saturday business has increased without hurting Sunday.

Bing.

METROPOLITAN

(Vaudfilm)

Funny about Loew's Met in Brooklyn. When the newer houses climbed up almost overnight it was said that the Met would have to take a rear seat. Yet the Met Saturday had almost capacity for that second show. That in itself is some achievement when one considers its size and the holiday with Coney, Brooklyn's fad.

The first Saturday opening bill must be doing the house good at the b. o. Variety section had no outstanding names, but the screen feature, "Mary Dugan" (M-G-M), may have a far drawing effect.

Vaude opened with Young China, corking good dumb act with contortionistic acrobatics. Dorothy Wahl, second, has been around the Loew houses some time. She sings, kids about her weight and goes in for a characteristic bit about the husband who was untrue. She remarks: "I know he's true. He's dead; I shot him." Must have hit the Brooklyn mamas hard, judging from the laughs which greeted it.

La Marr and Boice (New Acts) followed. Not so easy for the women to follow one another as they do here under the new procedure of vaudfilm, yet they did very well, all things considered.

Ann Codee, headlining, with Frank Orth as her comedy foil, was the big comedy standout. Easy, flippant, the Codee and Orth combo simply bowled them over.

Closer was the Casa and Lehn dancing duo with the neat, well-drilled Tiller girls, a feature by themselves. Casa and Lehn get a lot of genuine comedy out of their travestied adagio dance. *Mark.*

LINCOLN SQ.

(Vaudfilm)

Well-rounded bill here the first half caught the audience in a good mood.

Show got away to a good start with the Royal Sidneys (New Acts) as a novelty opener. Louis London with his western habit opened with a number of the wide open spaces. His recitation on the difficulty of American slang put over cleverly, with the audience grasping all the slanguage and ready to show they understood. A song, for which he claimed his brother, Jack London, wrote the lyrics, was put over earnestly and pleased. Tried to bow off after six minutes, but was forced to stay on for three more, during which he parodied the exaggerations of the pictures and worked hard to put over "Brown October Ale," which he stated he sang with the Boston Opera Co.

Dixon, Hoier & Co., in "The Wall Street Girl," have a nice skit about the poor boy trying to bluff his sweetheart and her father when they come in town to visit him, by hiring an office with his friend in Wall Street. Some good gags. Two numbers sung by the boy and the girl went over but fairly and slowed up the farce. Closed to good results.

Browning and Clark (New Acts), blackface comedians, proved a neat turn. Colonial Sextet, with their parlor classical selections, closed. Three men and women, garbed as the name implies, began with one of those old-time ballads. Two classics, known and appreciated by the older folks, were well sung. Voices are blended and soothing. Curtain came down on the sextet singing an Italian opera as it would be sung jazzed up. Harmless little act which recalls the better things in life.

The screen featured Par's "Gentlemen of the Press." Colorful sound short. Five Movietone clips and six M-G-M news clips. House practically full.

STATE

(Vaudfilm)

But three acts this week; "Maytime Melodies," flash production and series of specialties, runs 58 minutes to supplant the usual number of individual turns. Good summer vaude and first Saturday opening for this Loew house.

"Mary Dugan" (M-G) is the State's feature in its third showing on Broadway. After the two-a-day stay at the Embassy and two weeks at the Capitol, it still has enough left to nourish the State.

The three acts lead off with Don Valerio, big time wire walker in a big time tight wire turn with a girl in support. Valerio is a dancer on the thread, doing splits and steps in rhythm instead of the jumps, and in doing so he's different. He could have encored or spoken, but he took three bows and walked.

Tucker and Smith were a letdown in the deuce, mostly because their trick musical routine drags all the way and then finishes with the least effective number in the act. Should they devise a better finish, there is little doubt they would be spotters instead of deucers. No need to state both can play their instruments, and they have a comedy idea.

"Maytime Melodies," pretentious vaude production of 35 people, including a chorus and a band on the stage, is down in the dumps one moment and up in the heights the next. Frequently it builds up to smash proportions, then slides back to where it started. System is needed to keep it up when it gets there. Specialists involved insure it will get there often. *Bige.*

London Chatter

(Continued from page 74)

such is the case. Doors are now open at 11:30 a. m., and one can see quite a good crowd waiting outside the Empire. Inducements are: 18 cents all over before 1 p. m.

Joe Schnitzer of RKO on his first trip to England could not see much difference between the English capital and New York, except that food prices in England are higher. He is bringing home a batch of hand-knitted sweaters, leaving whatever castles we have behind.

Emile de Ruelle, British International film editor, staying on, his option having been taken up at the last minute. De Ruelle was all packed to pull out for Hollywood, where a dog, a son and a wife await him. Rex Taylor and Ed. Newman, also Hollywood post-grads at dear old B. I. P., are definitely out, as is Syd Chaplin.

George Jean Nathan has arrived, not so much to sock the show biz, already hanging on the ropes, as to look 'em over, maybe taking a cottage in Surrey. Bob Sherwood down there, too.

To show how completely Piccadilly and Leicester Square have gone over to the enemy, the Cafe de Paris, astep-down night club which is the rendezvous of the Prince of Wales and many Americans, now advertises "Downstairs to Broadway." Slogan induced by the bull market interest London is showing in all talkers which merge cabaret life with underworld gyps and racketeers.

Musicians for Edgar Wallace's talker, "The Crimson Circle," struck—26 of 'em. Shooting at Wembley, British Talking Picture for British Instructional. Wm. Baker, sec. of union, balked when $45 a day soloist was offered $10. Replaced with others at the $10 rate.

Twenty thousand musicians out of work.

Lord Northesk, whom Peggy Joyce aired, marrying Didi Vlasto in August. Jessica Brown divorced him a year ago. Vlasto plays tennis; other two were "Follies" graduates.

Sir Thomas Lipton, getting his Shamrock V ready for a trimming this summer, trained himself picking losers at Ascot.

Charles B. Cochran threw a party for his gorgeous gals and danced himself with Tilly Losch.

Daily Mail getting all burned up over women's styles at races. Dresses too long and untidy, according to Mail's taste, if any. "Frightful" and "Horrible" are the Mail's theme songs on new frocks.

Fighting for the Freedom of the Knees.

Patrick Hamilton, author of "Rope," who's had three novels published as well, is only 24.

Too Young Too Late

Eugene Ysaye, Belgian violinist, now recovering following amputation of right leg. Next to Caesar Franck, he is country's greatest musician. Toured States during war. He once was asked to teach a child genius.

"How old?" asked Ysaye.

"Four."

"Too bad, too late!" wisecracked the maestro.

Pay Nothing

Carl Brisson, musical comedy star, now doing a talker called "The American Prisoner," visited John Maxwell, Glasgow lawyer who is British International head, about a tilt in salary.

Came out, head down.

"Did he pay?" asked Brisson's femme.

"Pay?" wailed London flap's delight, "he didn't even pay attention."

This considered now furthest north ever reached in Scotch thrift.

Paris Chatter

(Continued from page 74)

ised a one-for-one basis, but are not carrying out the program.

Jane Aubert is back in town from Chicago, and may remain through the fall to appear in a French version of an American operetta.

Janette Flyn and Delysia are spoken of as stars for "La Nouvelle Lune" (New Moon), which Fontanes and Lehmann are producing at the Chatelet about Christmas.

Bill Henley, who has been singing for the past two years at Harry's New York bar, has left the place. Paul Farrell succeeds him.

"Ben-Hur" is back at the Gaumont Palace after playing eight weeks at the theatre this spring. Shortage of American films is the answer.

Edwin Carewe says that the all-dialog picture is wrong and he will include features of the old silents in his forthcoming productions. Ed leaves for Hollywood shortly to start another picture with Dolores Del Rio.

The American Theatre Group starring Lucille Laverne is about to start rehearsal on the "Merchant of Venice." Miss Laverne will portray the role of Shylock.

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***Quinn Martin*, "WORLD":**

"But it is my belief that Eddie Leonard sang his songs with a simple grace and certainly with a very profound sincerity, and that if we are to consider the type of film which he had set out to make, the long years of service which that voice of his has rendered and the difficulties under which he must have labored in attempting to measure up to the new device before him, he did infinitely better on the whole than most of us might have expected of him.

"I somehow am possessed with the hope and the conviction that it will make a million."

***Abel*, "VARIETY":**

"Eddie Leonard works chiefly in white face. He only dons the cork for the song specialties. Eddie Leonard's name will take care of the draw. He has a strong rep as a minstrel man."

***C. W. L.*, "EVENING JOURNAL":**

"The stage presentation won rounds of applause for Leonard, who gave a series of snappy steps and sentimental ballads in his well-known blackface."

***M. T.*, "HERALD TRIBUNE":**

"Eddie Leonard, the song and dance man, appeared in blackface, a white high hat and a ruffled shirt at the Globe theatre last night and sang 'Beautiful,' 'Sugar Cane Round My Door' and as an encore 'Water Boy' to the rousing cheers of a first night audience."

***Regina Crewe*, "N. Y. AMERICAN":**

"Eddie Leonard, dean of minstrelsy, got a hearty hand last night at the Globe theatre to start him off well on his motion picture career.

"With the selection of happier story material, Leonard should far surpass his initial effort."

***Irene Thirer*, "DAILY NEWS":**

"Drew as many hands as one man could hope to get from his audience."

***Bland*, "DAILY MIRROR":**

"Eddie Leonard is a fine old performer. It's disappointing to see him miscast in this ordinary story, which has nothing whatever to do with his glorious career as the beloved blackface song-and-dance man."

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